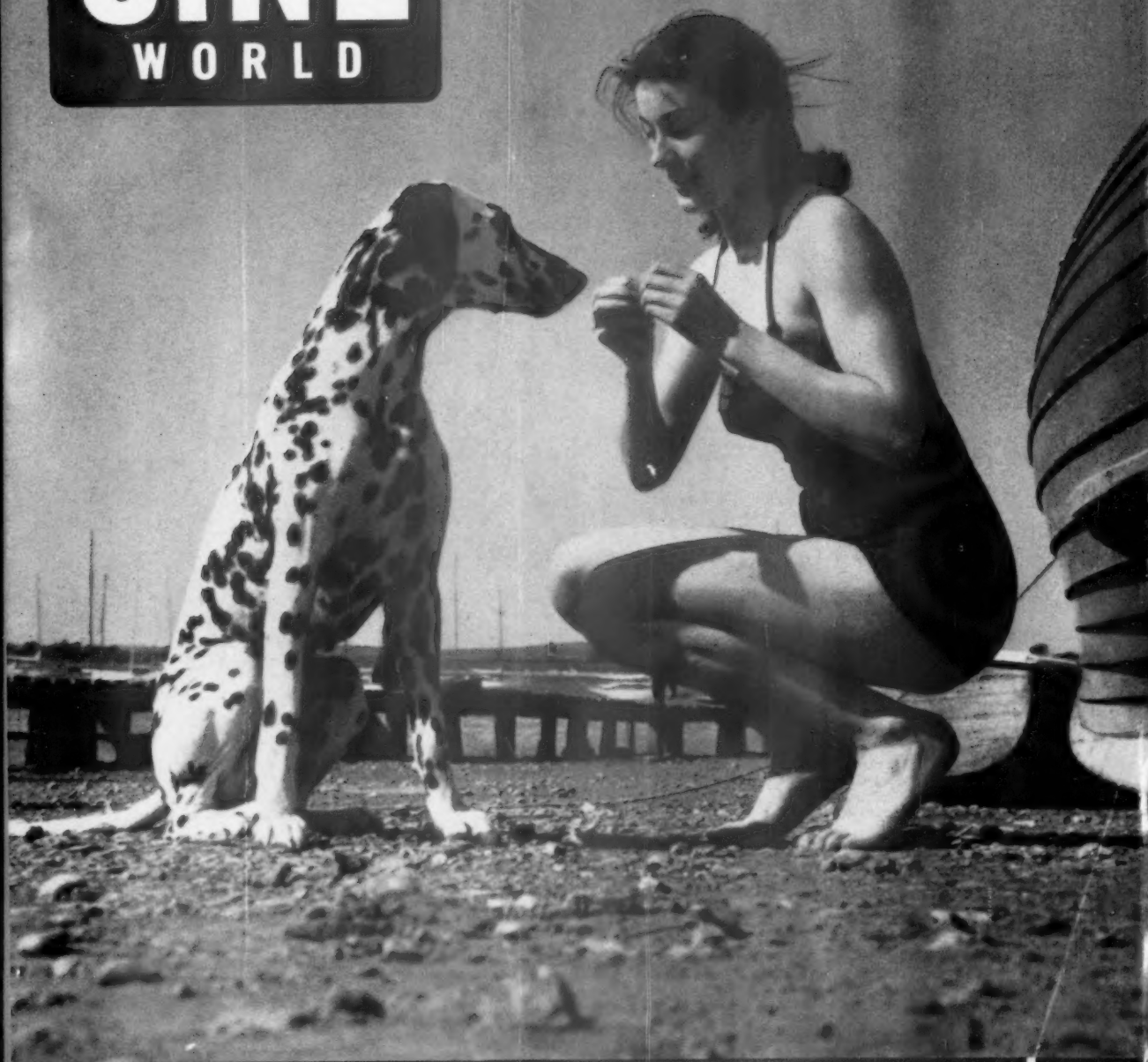


June 29, 1961 - 1s 3d Every Thursday

# AMATEUR CINE WORLD



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**eumig**

## C5 zoom-reflex

New from front to back—as modern as tomorrow. Eumig's brilliant design team have come up with an entirely original concept in 8mm. Zoom lens cameras. Instead of tacking an unwieldy construction on to the front of a conventional body they have built a trim, compact camera round their latest optical masterpiece, the 14-element EUMIG 503 f/1.8/10 to 40mm. zoom lens. The result—a perfectly balanced instrument with every control just where you want it. Then the viewfinder, reflex viewing of course, no parallax problems and the image is flicker-free and of unvarying brightness. You can focus sharply and zoom in to fill the frame (so smoothly, too) with one big control knob. Exposure control is fully automatic with provision for adjustment up to plus or minus 3 stops. Electric drive means no winding and you can use a remote release from 33 feet away. Two speeds, 16 and 32 f.p.s. (slow motion). And, newest feature of all, will be an accessory tape recording unit that switches on when the camera release is pressed.

- \* Built-in zoom lens f/1.8/10 to 40 mm. with right-way-round reflex viewing.
- \* Fully automatic exposure control. Aperture figures visible in viewfinder.
- \* Electric drive. 5 pen-light batteries in separate housing will run 12 films.
- \* Two speeds, continuous running, single frames and remote control provided for. Press-button check on battery condition, dial footage indicator.

**EUMIG C5 Zoom Reflex £117.8.3**

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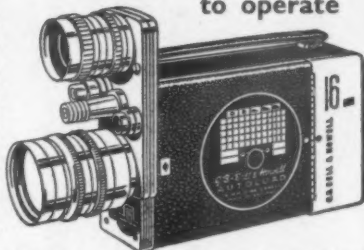
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## What's better than Bell & Howell for 16mm?

**603T AUTOLOAD—light and simple to operate**

Loads rapidly in a few seconds with standard Kodak magazine type films, black and white or colour. This model has a two lens turret centrally pivoted to ensure rapid interchange of lenses. The use of positive type viewfinders which change as the turret is rotated ensures that the correct field of view is always seen when looking through the viewfinder. Other features of the Autoload include five



filming speeds from 16 to 64 f.p.s., single shot release, continuous lock run and built-in exposure calculator. Price with lin. f/1.9 T.T.H. Serial coated lens £92/3/9 OR £19/3/9 Deposit and 18 monthly payments of £6/10/9.

Outfit type carrying case to hold camera, two films, additional lenses and exposure meter for 603T or Sunomatic ... .. £7/11/2

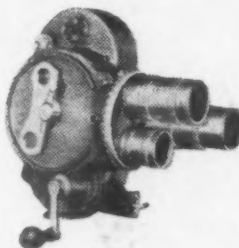
A very wide range of interchangeable lenses by T.T.H. and Angenieux are stocked at Wallace Heaton.

**The AUTOLOAD SUNOMATIC**

Similar to the 603T but without the turret head. Fitted with a T.T.H. 20mm. f/1.9 "Sunomatic" lens with exposure calculating dial for perfect exposure every time, and speed of setting. Price £79/17/1 or deposit £16/17/1 and 12 monthly instalments of £5/12/10. Leather sheath case for Sunomatic ... .. £3 9 9

**For top-level**

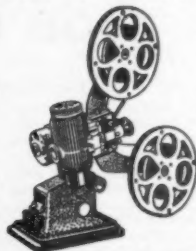
**filming—70DR**



All the features for the accomplished cameraman, yet simple to operate from the beginning. The 3-lens turret and the viewfinders are coupled for simultaneous rotation, so that the correct view is automatically obtained. The 70DR has seven operating speeds—8, 12, 16, 24, 32, 48 and 64 f.p.s.; each wind of the spring-driven motor gives a 22ft. film run. There is critical focusing, parallax-correct, finding, a removable hand crank and a tripod bush. Spool loading of 50 or 100ft. films. Price with T.T.H. lin. f/1.9 lens, £192/10/- or deposit £38/10/- and 18 monthly instalments of £9/10/6. Leather holdall case, £11/1/8.

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**The 613 silent projector**

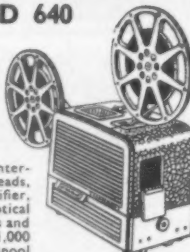


The spool arms will accept 800ft. spools of film. The projector operates on AC or DC supplies, 200-250 volts. Price £90 or deposit £18 and 12 monthly payments of £6/9/-.

**FILMSOUND 640**

16mm. sound projector.

As a magnetic track recorder and reproducer it produces superb results. The sound produced from narrow edge-stripe sound tracks cannot be faulted. There are two interchangeable magnetic heads, printed-circuit amplifier, separate controls for optical and magnetic sound, bass and treble tone, 750 or 1,000 watt lighting, 2,000ft. spool arms, reverse control still picture clutch, variable size aperture plate for wide screen, 12in. speaker, f/1.65 hard coated lens. Price including transformer for 200-250 v. £384/10/-, or deposit £77/10/- and 24 monthly payments of £14/14/3.



**Expert Advice; Easy Payments; Part Exchanges; Processing; Editing; Titling; Repair and Overhaul; Film Library; Mail Order; Export; Insurance.**

**FILMSOUND 631**

Similar to the 640 but for reproducing from optical sound track only. With 12in. speaker and transformer £277/10/-.

**FILMSOUND 636**

A compact version with 6in. speaker, easily portable £235/15/-.

**For good, recommended equipment**

**see the Blue Book**



The 1961/62 Blue Book describes and illustrates all the cine equipment that can be honestly recommended as being reliable and good value-for-money in its class (including the good Japanese)—over 50 cine cameras, about 25 projectors, and all the accessories you need—as well as still equipment.

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# WANTED

## KONICA ZOOM 8 MODEL II

Have you seen this Camera?

It's the internationally famous Konica Zoom 8 Model II. Wanted by the C.I.D. ("Cameras Ideal" Dept.), the F.B.I. ("Foto Beautiful" Inst.), the Deuxieme Bureau (de Photographie Extraordinaire), and home movie enthusiasts in every country. Of course, there's more to the Konica Zoom 8 than meets the eye. Instead of conforming to the usual bulky shape—it's a rebel. Cunningly concealed within that sleek compact case is a zoom lens. That's not all; the fiendishly clever construction enables it to execute fade-outs, fade-ins and lap dissolves, simply and efficiently. It has been unanimously appointed leader, because it is so far in advance of its rivals and it has set the pattern for the future.

### REWARD

To the person persons who capture this brilliant zoom lens cine: the satisfaction that the Konica Zoom 8 Model II outdates the rest; and a lifetime of first class filming.

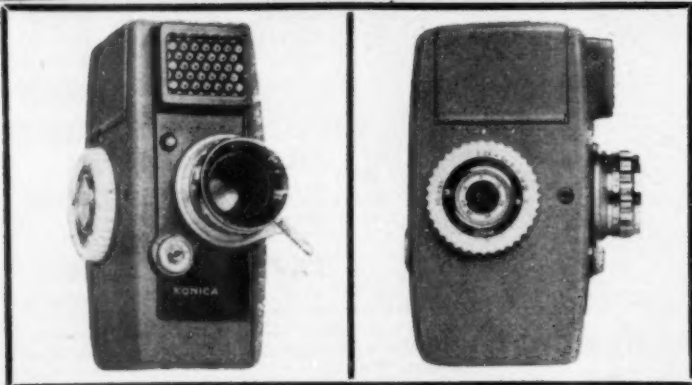
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### DESCRIPTION

**Specially designed Zoom Lens . . .** The V-HEXANON f/2, f=12 to 32mm., super anastigmat which gives superb definition comprises 8 elements in 4 groups. Continuous change of focal length from 12 to 32mm. provides "zoom" effect.

**Reflex Viewfinder . . .** Utilizes the main lens, and therefore completely eliminates parallax.  
**Cross-Coupled Exposure Meter . . .** Visible in the viewfinder field. Foolproof exposure adjustment is effected merely by zeroing in the meter needle to the fixed index mark.

**Choice of Camera Speeds . . .** Four shooting are available—16, 24 and 48 frames per

second in conjunction with remote control unit as well as single-frame exposures.

**Electric Motor Drive . . .** Eliminates bothersome winding of clockwork spring. Powered by four standard penlight batteries.

**Film Rewind Mechanism . . .** By watching the frame counter while turning the film rewind knob, it is possible to back-track on exposed portion of film for making double exposure and lap dissolves.

**Aperture Black-Out . . .** Complete closing of aperture is provided to facilitate fade-in, fade-out and lap dissolve.

**Dimensions and Weight . . .** 6½ x 5½ x 3½ in. Approx. 2½ lb.

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THE NEW SPORTSTER V CAMERA is identical to the famous and well-proven Model IV but it is fitted with a high definition f/1.8 Zoom lens with a range of 9 to 27mm. As the Zoom lens lever is turned, the pictures glide smoothly from wide angle to telephoto and perfectly defined pictures are assured through the entire zooming range. The Zoomatic viewfinder is coupled to the lens and you see your picture as it is being recorded on the film.



An Electric Eye is incorporated which measures the light and automatically sets the lens to the correct exposures.

Other features:

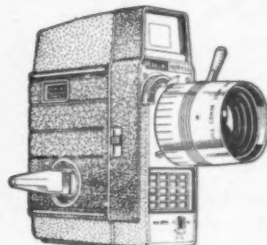
- Speed 16 and 24 f.p.s.
- Two cable release sockets for normal running and single frames.
- Spring tension indicator.
- Governor controlled film footage counter.
- Convenient Pistol grip. Leather combination case.
- Beautifully polished chrome finish with rich leather panelling.

£105 11 1

Deposit £21.11.1 and 12 monthly Payments of £7.10.6.

Now B & H bring you the NEW

## 8mm. AUTOSET III Automatic With ZOOM



Bell & Howell  
AUTOSET III

A New Version of the well-proven and popular AUTOSET II camera is now available with a top quality f/1.8 Zoom lens with a zooming range of from 9mm. to 27mm.

The Viewfinder is coupled to the Zoom lens and the field changes automatically when the lens lever is turned to zoom from wide angle to telephoto.

Fully automatic exposure control, automatically sets lens to the correct lighting conditions, and good exposures are assured.

Complete with convenient Pistol grip and Case ... £74 19 4  
H.P. Deposit £15.19.4, and 12 monthly payments of £5.5.9.

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## The New KEYSTONE 'K10' with Power Zoom and Electric Eye



The touch of a button guides the f/1.8 lens gradually under your complete control, back and forth from 9mm. wide angle to 27mm. telephoto, with the viewfinder field changing automatically. The Zoom action is powered by the film drive motor.

Fully automatic exposure control, automatically adjusts the lens to the correct lighting conditions and the selected aperture is visible in the viewfinder. Adjustment for all film speeds from 10 to 40 A.S.A. Three-way trigger control for normal running, single frames and continuous run.

Beautifully finished and compact. Weight 3-lb. ... Price £102 10 0  
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Bauer "88F" Fully Automatic Exposure Control, f/1.9 lens ...	£37 10 0
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C8 Bolex f/2.5 lens, 7 speeds ...	£29 19 6
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8mm. Eumig Servomatic Automatic Exposure control, f/1.8 lens ...	£29 10 0
8mm. Eumig C3R with 3 lenses, turret and coupled exposure meter, 3 speeds ...	£52 10 0
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8mm. Admira 811A with two f/1.9 lenses and backwind, as new ...	£41 0 0
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8mm. model "624" B. & H. camera, f/1.9 lens, single speed ...	£18 10 0
8mm. Miller model "CA" with f/2.5 coated lens, five filming speeds, single frames ...	£22 15 0
8mm. Cine Kodak Magazine loading, 4 speeds, f/1.9 focusing lens ...	£18 10 0
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8mm. B. & H. "Sportster" f/2.5 fixed focus lens, variable speeds ...	£15 10 0
16mm. Pathe Webbo Special, reflex viewing, triple lens turret, fitted with 1" f/1.9, 3" f/3.5 Berthiot coated lenses and 6" f/5.5 Cooke telephoto, variable filming speeds, variable shutter, takes 100ft. spool loading film ...	£169 0 0
16mm. G.B. B. & H. "603" Autoload Magazine loading, with 1" f/1.9 T.T. Hobson coated lens in focusing mount, standard "C" thread mount complete in case ...	£40 10 0
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32mm. f/9.5 Pathe Gem projector ...	£1 15 0
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**B8SL complete with Yvar 13mm**

**f:1.9 fixed focus normal lens and**

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**Model C8SL, single lens version,**  
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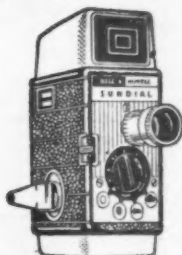
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With f/1.9 universal focal lens, accepts telephoto and close-up lens attachments. New calculator dial with international exposure guide symbols. Single speed shutter. Complete with case.

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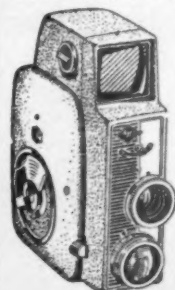
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The built-in exposure meter may be set for ASA film speeds from 8 to 400. There is a colour warning against over- or under-exposure. 12mm. f/1.9 Agfa Movestar lens in focusing mount from infinity to 7 1/2 in. Footage indicator in feet and metres. Viewfinder adjustable for tele-attachment.

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## 8mm. Wollensak C74 Power-Zoom

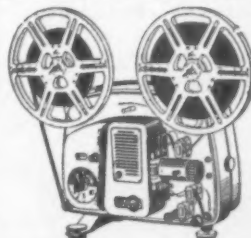


For zooming while filming with this camera you simply press either the Telephoto or Wide Angle buttons to achieve power-zooming. 25-foot double-run spool loading. Automatic electric-eye exposure control. Coupled zoom viewfinder. F/1.8 Wollensak Raptor Zoom lens from 9 mm. to 30 mm.

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Leather case **£4/10/-** extra. Price complete with case: **£94/16/-**. Or Deposit of **£18/16/-** with 18 monthly payments of **£4/12/11** or **24** at **£3/12/10**.

## 8mm. Bolex 18/5 Projector



A revolutionary new projector that not only gives a perfect picture at 18 f.p.s., but a 'living still' picture flicker free at 5 f.p.s. This means a longer viewing time of static subjects i.e., Buildings or landscapes. One need only make a 2-second exposure at normal filming speed for a 7-second picture sequence at 5 f.p.s. One thus has a saving of film with the advantage of perfect viewing. Complete with 8 volt 50 watt lamp; f/1.3 Hi-Fi lens; Forward and reverse motor. Single control for lamp, speeds, motor and rewind. Price

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Here is the latest camera from Eumig! Something really new—a fresh design entirely. It is a reflex zoom camera, covering focal lengths from 10 to 40mm. The reflex viewfinder collects 15% of the light entering the lens by means of a prism placed before the diaphragm. The result of this is that the viewfinder image is always of a standard brightness, whatever the aperture in use. Full aperture is f/1.8 and exposure control is automatically governed by the built-in exposure meter. Zooming control is manual by the large wheel at the camera side. The film is driven electrically by five 1.5 volt penlight batteries which will expose twelve double-run films at 16 or 32 f.p.s. The zooming control also incorporates a focusing control; correct focus is observed visually in the viewfinder.

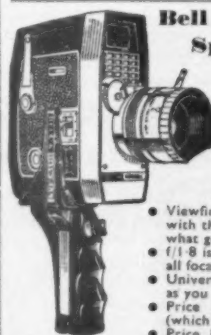
**£117 . 8 . 3**

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## Bell and Howell Sportster V

### 8mm. Zoom Camera

For focal lengths from 9mm. to 27mm.



- Viewfinder image "zooms" with the lens to show exactly what goes on the film.
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- Price includes Pistol Grip (which is detachable).
- Price includes English Hide Compartment Case.

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**500w. lamp f1.5 lens 5 year guarantee**

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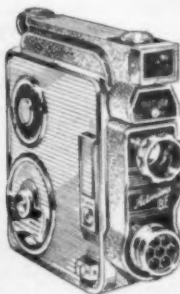
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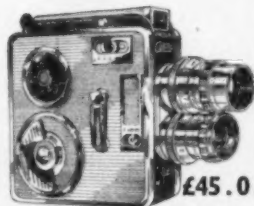
**ADMIRA 8F**

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**£24.10.0**



The "Magic-Eye" built-in exposure system ensures perfect colour movies in the simplest possible way. Just line up a pointer in the eyepiece and the exposure is set. There's nothing else to do! The fixed-focus f/2.8 Mirar lens gives pinsharp pictures from 3ft. to the horizon. Professional sprocket drive. Slim fit-the-hand shape gives rock-steady movie pictures, easy panning, etc. Wonderful value. Sent on 10 days' Free



**£45.0.0**

Slim-built twin lens turret 8mm. cine camera with f/1.9 normal and f/1.9 telephoto lenses. Parallax-corrected viewfinder. Motor has cut-out to avoid slowdown. 5 speeds to 48 f.p.s. and backwind. Sprocket feed for rock-steady pictures.

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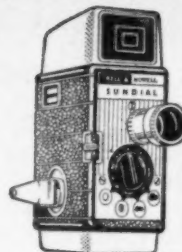
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**£23.15.7**



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**EUMIG C3M £81.8.6**

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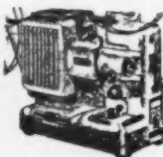


Famous C3 model now with turret of f/1.8 lenses. All three focused at once by central wheel. Automatic viewfinder masking. Coupled exposure meter for all films. Variable speeds, pistol grip included. A wonderful cine-camera for the most marvellous movies of your life.

**£8 DOWN** and 8 monthly payments of £9/17/- or DEPOSIT £16/10/- and 12 of £5/16/6 or 18 of £4/1/- or 24 of £3/2/3.

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**£36.0.0**



This recently re-designed 8mm. cine projector gives even better, brighter, more sharply-defined movies than before. High intensity pre-centred lamp, single frame, reverse projection, power rewind. Big, bright movies from

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## EUMIG P8M IMPERIAL

Built-in sound coupler enables you to add speech, music and sound effects to your films.

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Three f/1.8 lenses (6-5mm. wide angle, 13mm. normal, 26mm. telephoto), with matching coupled viewfinder eyepieces. Coupled exposure meter gives perfect colour movies—sets all 3 lenses. Built-in fade and dissolve feature. Seven filming speeds, 8-48 f.p.s. Case included.

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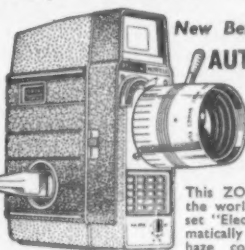


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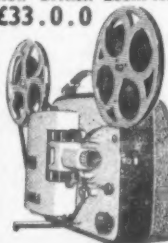
**New FODEN  
MOVIE METER**



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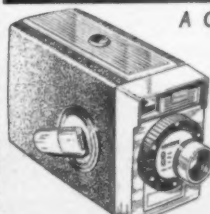
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British Zoom  
Projector**

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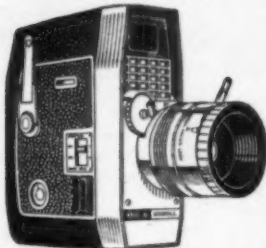
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# PART EXCHANGE

R. G. Lewis invariably allow a larger allowance on cine equipment when this is traded in part exchange for other apparatus. This is a common commercial practice, but R. G. Lewis have a very big demand for 8 and 16mm. cameras and projectors and are always seeking top class mint condition equipment. The chances are that you will get the right price for your camera or projector when part exchanged at '202.'

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This rugged 8mm. camera with automatic and manual electric eye 9 to 27mm. f/1.8 Varamat zoom lens and progressive change-over from 16 f.p.s. to higher speeds while actually filming and vice-versa suits the less technically minded. The motor has a 12ft. run with reserve power indicator, the lens can be focused or used at fixed focus settings, the electric eye can be used as an independent exposure meter. Haze filters are not required and an A to D filter is built in. With pistol grip and English hide compartment case. £105.11.1.

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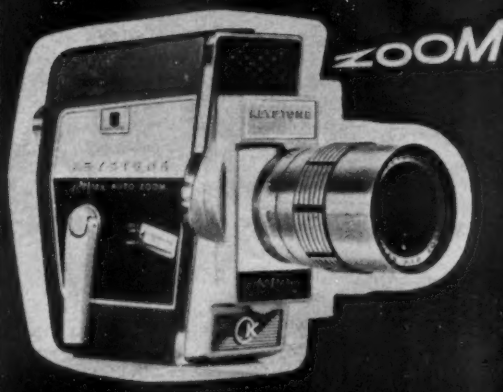
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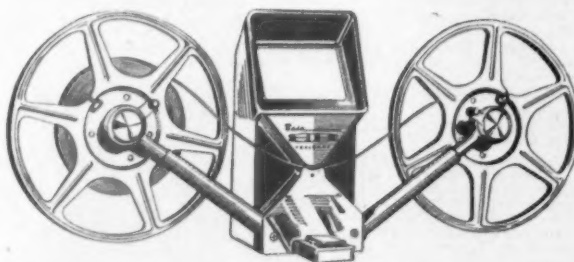
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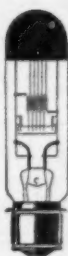
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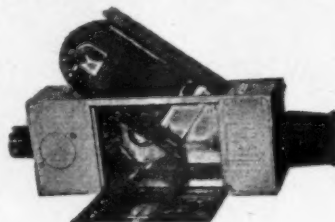
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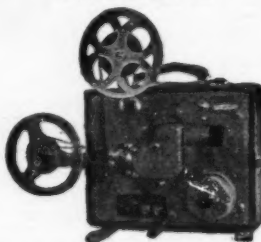
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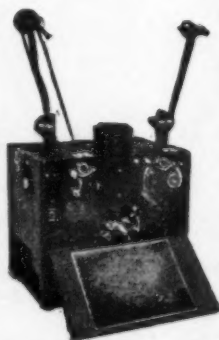
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Vol. I, No. 23  
(Old series Vol. 25, No. 23)  
29 June 1961

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H.B.K.S.

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## TIME TO GET IT TAPED

FOR TWO DIFFERENT things to have identical names doesn't necessarily cause confusion. Mention "tanks" to a soldier and then to a fancier of tropical fish and both will know, or think they know, exactly what you mean — as will a musician, cartographer, confectioner, herpetologist (and quite a few others) if you talk of "scales". One name can safely have a dozen different meanings so long as there are exactly a dozen distinct settings to accommodate them, one for each (idea for a quiz film here?). But when there aren't, when a reference to context fails to resolve the ambiguity, something should be done.

To come to the point, what does "tape splicer" (or "tape joiner") mean to you? How does one movie-maker indicate to another that this tape splicer splices tape while that one uses tape to splice film?

One of the two has got to be found another name and it will be generally agreed that it ought to be the latter; the former — the splicer *for* tape — is not only the senior by several years but also the better semantically (on all fours, for one thing, with "film splicer" for, nowadays, the wet splicing of film).

But what shall the new name be? Although "dry splicer" has a number of supporters, it is one of those terms that means something only to those already in the know. "Dry film splicer" is more informative but rather long. "Tape film splicer," equally long, could be taken to refer to a dual-purpose tool (which prompts the reflection that some enterprising firm might well bring one out).

The correspondence columns are wide open to suggestions and we shall almost certainly adopt whatever name the majority of readers prefer — which probably means (though this may seem an immodest reliance on the authority of *Amateur Cine World*) that the entire amateur cine world will, too. The anonymous but respectable immortality of having made a useful contribution to the language can be achieved at the cost of a 2½d. stamp, for a postcard is all we need.



THE  
BOGGIES

"What do you mean, 'Shoot!'? You're the one with the camera."

## LAMENT FOR THE M8R ..... VINDICATION OF THE EUMIG

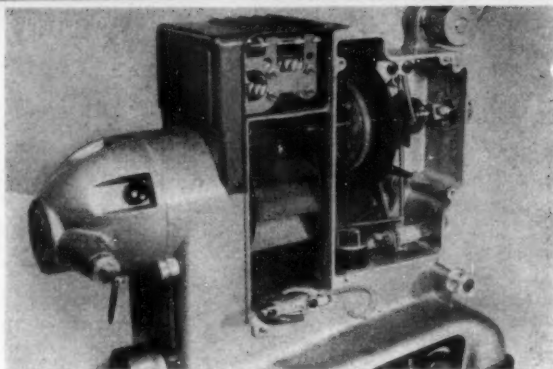
THERE ARE certain things that come on to the market from time to time which achieve distinction and a world-wide reputation simply because they have about them an unmistakable aura of sheer quality. It has nothing to do with bits and pieces of chromium or sleek lines or new gadgets. You'll find this inherent quality in, for example, vintage Bentleys, ancient sewing machines that have been working for sixty years, and craftsman-made furniture. And I am going to be so bold as to suggest that, in the years to come, Bolex M8R owners will treasure their projectors, in the knowledge that this superbly engineered job survived well into the era of compact cold light machines for the simple reason that it was one of the finest 8mm. projectors ever to come into this country.

In a moment of stupidity, I let my M8R projector go to a dealer on a part-exchange basis. Every time I passed the shop, I had a pang of regret and, when obviously it had been sold, I mourned it as I have mourned no other item of equipment. The unwisdom of what I did was fully confirmed at an 8mm. show the other night when I saw an M8R projecting an eight foot wide picture with a clarity and brilliance which, in my opinion, no present day 8mm. projector could equal.

### This Cold Light Age

My reason for disposing of the M8R was, I now realise, quite absurd. I had assumed that, in the cold light age, it would become increasingly difficult to get suitable 500 watt lamps. Subsequent talks with people in the trade have quite clearly established that it is many years before the manufacturers discontinue the manufacture of a lamp that has been widely used. Stocks all over the country are more than adequate and will be so for years to come. And the same lamp is currently used for numerous still projectors. One tends to forget that the so-called "cold light" lamp is neither suitable nor desirable for most still projectors, and certainly there would be no point in using it for 16mm. projectors. Finally, if the worst came to the worst, any reasonably competent electrical engineer could do a conversion job on the M8R. (Details of such a conversion were published in *ACW* some months ago.)

So yesterday I marched into my dealer's shop and said: "I want a new M8R." He sold me one and now I feel a good deal happier. It may be noisier than some of the current light-weight machines. It is certainly a good deal "hotter" (although it was once explained to me that, because the light source is farther away from the film than is the case with cold light machines, it is, in fact, kinder to the film). But what a superb optical system and what beautiful engineering!



Unfamiliar view of famous projector, the Bolex M8R

A FRIEND OF MINE has solved the problem of how to get splices smoothly through the Eumig projector. The Eumig is such an excellent little machine in all other respects that I have always thought it a pity they didn't design it with a back pressure-plate to help take care of "splice-jump." But it would seem, dear Brutus, that the fault is with our splicing. We think splicing is easy. All we need do is to buy a good splicer — preferably an automatic one — and, with only a little experience, we can soon learn to make neat joins.

But *no*, says my friend. Splicing is a skill you can't acquire in five minutes. And even if you think you're good at it, the Eumig will prove you're wrong. Edit a film so that it has twenty or more splices in it. Project it with the Eumig. Many of the splices will clatter through the gate, momentarily put the picture out of focus, or show a travelling horizontal line on the screen. *But not all of them*, and if any one splice goes through perfectly, it follows that any number of splices correctly made should cause no trouble.

Working on this theory, my friend started all over again to learn how to splice. He discovered he had been using rather too much cement and that a smaller amount gives you a flatter join . . . that if you use a tiny amount of cement, you must make the join very quickly because the solvent is so volatile . . . and that, above all, *the edges of the two pieces of film you join must be in perfect alignment.*

### Difficult to Believe

His joins had never been perfectly aligned at the edges for the simple reason that his splicer needed a slight adjustment. "Even the smallest lip at the edge is enough to make it a bad splice," he says. And, to prove that it is all a matter of learning how to make a perfect splice, he can now run a film through the Eumig without a sign of "splice-jump" or loss of focus, even though he has twenty or more splices in a 50ft. reel.

I found all this very difficult to believe and decided to put it to the test, using my wife's Eumig and my own Premier Mask-Line splicer. I made half-a-dozen splices with almost loving care.

And, having previously criticised the Eumig on the grounds of its inability to cope happily with splices, I now don sackcloth and ashes and publicly confess that five of my six test splices glided through the Eumig almost imperceptibly with not even a momentary loss of focus on the screen. As for the one that got away . . . yes, you've guessed it — it *wasn't* perfectly aligned at the edges.

# Three Sure-Fire Ways of CREATING SUSPENSE

The first article in this series on how to find plots and develop them in such a way that they have audience interest from beginning to end appeared in ACW for May 25; the second, "A Plot Formula That Works", in our issue of June 15.

I WANT TO INTRODUCE YOU to a word that may be new to you: *empathy*. You'll find it in only the more comprehensive dictionaries, but to every script-writer, novelist and advertisement copywriter it is of considerable importance. The not very helpful dictionary definition — "the ability to project oneself into, and so more fully understand the object of, contemplation" — needs some explanation.

If you are watching a film and simply cannot believe in the characters portrayed on the screen, you don't care a jot what happens to the hero or heroine. Instead of being

*Explosion imminent in the dunes. How Blackpool A.C.S. treated this sequence is yet to be revealed, though the film is one of their earlier efforts. But a production that makes use of one or more of the "three tried and tested technical devices" analysed by our contributor cannot date, for the devices themselves are ageless. We'd hazard the guess that No. 2 is called for here.*



thrilled when Handsome Harry gallops to the rescue of the Maiden-All-Forlorn or deeply moved when little Flossie licks her joy at being reunited with her long lost mother, you fidget in your seat and wonder whether you remembered to feed the budgerigar. Or perhaps you just giggle. This is because you are unable to project yourself into the minds of these screen characters (and therefore cannot emote with them). The fault lies with the people who made the film because they, in their turn, were unable to project themselves into *your* mind and correctly estimate whether or not you could be made to feel for their characters.

In other words, there's been an all-round lack of empathy. Now if there's no empathy from the audience — and I hope you see that empathy isn't quite the same thing as sympathy — you can use every trick in the book to create suspense but your efforts will still fall as flat as a punctured tyre.

## BY PROTEUS

It follows that if you want to get suspense into your film plots you must — before all else — create believable characters and your protagonist (the leading character, hero or heroine) should be sufficiently likeable or sympathetic to arouse partisan feelings. People want someone to cheer for — someone whose trials and tribulations they can sympathetically share. Then you'll get all the empathy you need . . . and we can proceed to the technical methods whereby suspense is achieved at the plotting stage.

There's no need for me to define suspense, for everyone will have experienced it. The old maestro Hitchcock gives it in full measure — but, of course, there's an element of suspense in *any* good story. It is that certain something that glues you to your seat because you *must* know what happens; it is a disturbing compound of fear, hope and uncertainty. You *hope* (because you are in sympathy with him) that the hero clinging to the cliff edge will not fall on to the cruel rocks below. You *fear* he will because the villain is diligently stamping on his hands with hob-nail boots — and you are fearfully *uncertain* whether or not he will extricate himself from this desperate situation.

This compound of emotions — with fear as the primary one — is the state into which you want to lead the audience; so to get suspense into your film plots you must know how to play upon the emotion of fear and its associated emotion of anxiety.

Assuming you have created characters about whom we care, there are three tried and tested technical devices which, properly used, are guaranteed to arouse the maximum degree of suspense.

- (1) *Show or suggest the very worst that can happen to the protagonist, and leave the audience in doubt for as long as possible as to whether the calamity will or will not happen.*
- (2) *Introduce a definite time limit — a moment in time when the protagonist must escape or be engulfed by the impending calamity.*
- (3) *Acquaint the audience with the imminence of a danger or impending calamity of which the protagonist is totally unaware.*

It is up to you to decide whether to use one or all three of these elements. How can they be applied?

(1) *Showing the Worst That Can Happen.* The most primitive example is to be found in the type of serial thriller affectionately known to the film industry as "a cliff-hanger." The old silent two-reelers used this suspense cliché again and again, with only minor variations — and

Hitchcock thought it good enough to use in a fairly recent film.

The situation is well known. There is a fight and the hero is steadily being driven backwards towards the cliff edge. We see two tiny figures battling at the top of a precipitous cliff, foam-covered rocks below. This shot indicates the worst that can happen—the nature of the impending calamity. Our hero staggers backwards towards the cliff edge. We get a close-up of his foot at the edge of the cliff, the chalk crumbling. We see him slip but, at the last moment, he saves himself by grabbing the edge. C.U. of his anguished face as he looks down, followed by C.U. of the rocks below.

You wouldn't, I hope, attempt to write a corny situation like this into your script. But let's do a little modifying, as recommended in the first article of this series. Suppose there's a holiday bungalow high on a cliff top. Suppose Mother goes out to do some shopping and leaves Father to look after Baby who is playing in the garden. And suppose Father, lounging in his deck-chair, becomes drowsy and falls asleep while Baby wanders to the end of the garden . . . and let there be a gap in the fence big enough for her to squeeze through. We'd have a situation where Baby is toddling blithely towards the edge of the cliff and Father is snoring. How can we tauten the suspense?

(2) *Introducing a Time Limit.* We could do it by showing Mother returning from her shopping expedition, blissfully unaware of Baby's mortal danger. By judicious cutting—Father snoring, Baby getting nearer and nearer to the cliff edge, Mother walking steadily towards the bungalow—we introduce a time element. Will Mother get back before Baby reaches the cliff edge? If Mother stops to pick some flowers or chat to a friend and we then cut to Baby tottering nearer and nearer to the cliff edge, the suspense caused by the time deadline is further increased because we are tantalising the audience in a shameless but most effective cat-and-mouse fashion.

(3) *Protagonist Unaware of Impending Calamity.* In the foregoing situation, we have elevated Baby-on-the-Lawn to Baby-on-the-Cliff-Top by modifying a hackneyed and threadbare sequence of commercial cinema. Once again you can see how easy it is to adapt any theme or situation to suit your purpose and still come up with what appears to be a new plot of your own. But notice, too, that in this rudimentary but not entirely unpromising plot, all three protagonists are totally unaware of impending calamity, but you have been shown a picture of the towering cliff, of the rocks below and the swirling sea.

Strange as it may seem, the same suspense device is often used in slapstick comedy. I seem to recall an old Harold Lloyd film in which Harold owned a tame bear. We see his bear wander off into the garden. In the next sequence, we witness the escape of a dangerous wild bear from a circus. The wild bear finds its way to Harold's house. Thinking it is his own tame pet, he begins to play with it—at his mortal peril—and, of course, there are shrieks of fearful laughter from the audience. (In case you are wondering what this has to do with suspense, I would remind you that, as every slap-stick expert knows, there is a psychological link between fear and laughter).

You may be slightly stunned to discover, now that it has been pointed out to you, that almost every suspense film you have ever seen uses one or all of these methods. Remember the train hurtling towards a bridge that has

## TWO CHALLENGING FILM SUBJECTS

Two worthwhile subjects for film groups: the physically handicapped and drama in schools. St. Pancras Leisure Club for the Physically Handicapped want a 15 min. 16mm. film of their activities. They meet on the first three Fridays of the month from 7 to 9.30 p.m. and on the fourth Saturday afternoon (3 to 6 p.m.) at the Basil Jellicoe Hall, Drummond Crescent, London, N.W.1. Offers of help would be gratefully received by the club leader, Miss Joyce Harrison, 90 Yeldham Road, Hammersmith, W.6.

The London Schools' Drama Association are looking for a group to make a 45 min. film on drama in London schools, under their auspices (an L.C.C. Drama Inspector would direct) and with their financial backing. The project would involve visits to schools (not always in school hours) and the filming of entire classes as well as smaller theatre groups. "The work of amateur film groups is held in very high esteem by many of our members", writes the hon. secretary, Mrs. M. J. Tame, 237 Colney Hatch Lane, Friern Barnet, N.11, and adds as evidence of that esteem—and expectation of its being justified: "Any group which undertook the making of this film would be free to enter it for the Ten Best".

been swept away by a flood, the hero walking into a trap that we know about but he doesn't, the innocent child making friends with a homicidal maniac, the man about to drink poisoned wine, the man sitting in a room with a time-bomb in one of the cupboards? All these are examples of impending calamity of which the protagonist is unaware.

Similarly, you will be familiar with the situation in which an innocent man is due to be hanged. Will the detective catch the real culprit in time to save him? The hero is trying to make a break from captivity and, while he is desperately struggling to free himself from his bonds, the villains are returning to the lonely hide-out. Will he free himself in time? Floods are pouring towards the doomed village—can the hero get there in time to warn the villagers? One could go on forever. . .

Of course, the spectacular incident—the floods, fires and crashing trains—are not for us. We cannot assert, as Mr. Goldwyn is alleged to have asserted: "This film must begin with an earthquake and end with a climax!" But we can get excitement and suspense into even the simplest story.

It is sometimes stated that another factor in creating suspense is the extent to which you can arouse curiosity. The whodunnit type of story is held up as a typical example. But though curiosity sufficiently aroused will help to sustain interest, it rarely excites. And far too many amateur film producers assume that, provided an element of mystery is introduced, we shall want to stay with the film until the end. This is not so. Mystery without suspense can be as tame as a crossword puzzle.

Certainly there are other devices that can help to create and maintain suspense. "Atmosphere" with an oblique suggestion of dread or horror can be much more effective than creaking doors and headless monsters. First-rate visuals, the subtlety of the cutting, dialogue, superb acting—all these contribute their full measure. But the amateur film maker usually has to settle for something far less than virtuosity in these respects, and it is the scriptwriter's privilege to annex all the professional tricks of the trade.

The next article in this series will deal with character plotting.

# FILM SPEED AND TAPE SYNC.



This is the concluding instalment of the discussion on the suggestion that 16½ frames per second should be adopted as a standard projection speed. This interesting proposal was advanced by an ACW reader, F. H. Dixie, who talks it over with ACW's correspondents on sound matters, Desmond Roe and P. J. Ryde, under the chairmanship of the Editor.

*Sound projector and tape recorder? The tapes were played during the interval; the Bell & Howell arc dealt handsomely with the ACW Ten Best at a Wulfrun C.C. presentation. Typical of the care taken by this club was the monitoring of the sound tracks throughout the performance.*

**Roe:** Not many people may consider 24 f.p.s. for 8mm. where the accent is on economy, but you might say every sound film on 16mm. is, or should be, at 24 f.p.s. Here the linear speed is 7.2 i.p.s. Obviously it would be utter folly not to have the tape perforations exactly the same pitch as the film, so we either have to lower the tape speed to 7.2 i.p.s. or raise the film f.p.s. to 25. Actually, tape with 16mm. film perforations has been available for quite a while, and was first used for TV where at the standard TV 25 f.p.s. the linear speed becomes exactly 7½ i.p.s.

**Ryde:** I reckon the TV boys are darned lucky. In our case the 16mm. sound film standard is 24 f.p.s. and I cannot see it being changed. So if you have to make a film with sound-on-tape at 7½ i.p.s., the film must go at 25 f.p.s. If later you transfer to stripe or optical and the film gets shown on a standard projector at 24 f.p.s. then it will run 4% slow, and there will be a change in sound pitch.

**Roe:** I'm not sure that this will matter. Remember, cinema films made at 24 f.p.s. are shown on TV at 25 f.p.s., that is, 4% fast. I doubt whether many people have noticed the slight increase in pitch.

**Malthouse:** May I now try to sum up the most interesting and quite subtle points raised in this discussion? It seems to me that if you want to make a sound film at silent speed, with the sound on tape, you should use the special tape with 16 perforations per 3½ in. in order to take advantage of the important 1:1 sprocket hole ratio for editing combined with standard tape speeds. As you have not got length for length correspondence, you will need a double sprocket editing synchroniser to match film and tape, with equal numbers of teeth, though the tape sprocket will be a special one of larger diameter.

On the other hand, if you are working at sound film speed, which is very close to a standard tape speed, you should use the tape with similar perforations to film in order to be able to edit. However, as Mr. Dixie has pointed out, if a standard tape recorder is to be used, then the film speed will have to be increased to 25 f.p.s. There is a slight disadvantage that sound may suffer a change in pitch of about a

semi-tone if recorded or played back on conventional apparatus.

I believe that Mr. Dixie takes the view that a film speed of 16½ or 25 f.p.s. would be advantageous also because of its integral relationship with our 50 cycle mains frequency. **Dixie:** When a 50 cycle mains supply is available—and it is to most of us—then synchronism can be obtained simply by locking to the mains or by stroboscopic means. Seeing that the speed of revolution of shafts in cameras and projectors is governed by the fact that they carry sprockets, the number of teeth of which is directly related to the film speed, then the simplest arrangement is that in which the repetition rate of the picture is in a simple direct relationship with the frequency of the mains supply. Thus if the picture repetition is 16½ f.p.s., the relationship to the mains frequency is exactly 1:3, and in the case of 25 f.p.s. exactly 1:2.

**Roe:** There seems to be a technical point here in favour of a speed change. After all, TV in Britain changed from the standard film speed of 24 f.p.s. to 25 f.p.s. for this reason.

**Ryde:** Obviously a camera speed of 16½ f.p.s. would be useful if you wanted to record TV, but I doubt if many amateurs would be able to arrange exact sync.

**Roe:** Stroboscopic speed control referred to the mains is useful, but both projector (or camera) and recorder have to be synchronised. Generally, I prefer direct sync. between film and tape. The well known method of strobing between the "chopped" projector beam and a tape-driven strobe wheel is an example of this. Moreover, you only have one unit to adjust to speed.

**Dixie:** As far as the amateur is concerned, the true synchronous motor—running at a speed locked to the mains frequency, e.g., 1,500 r.p.m.—is practically unknown. Most of the so-called "constant speed" machines use induction motors which don't quite hold sync. with the mains.

**Ryde:** Obviously there would be advantages in having separate units each having sprockets driven by a true synchronous motor. But surely as gear drives are involved in any case the gearing could have the appropriate number of

teeth to match any motor speed to any film or tape speed. Then there is the question of other countries, for instance, America, where the mains frequency is 60 c.p.s., and a synchronous motor would run, for example, at 1,500 r.p.m. on 50 cycles, but 1,800 on 60 cycle mains.

**Dixie:** My proposed 16½ f.p.s. speed gives fairly simple ratios with 60 cycle motors as well as 50 cycle. Thus the relationship of 16½ with 50 cycle mains is 1:3, whereas with 60 cycle mains it is 5:18. With other projection speeds the gear ratios necessary for a synchronous motor are not so simple. For 16 f.p.s. for 50 and 60 cycles mains they are 8:25 and 4:15 respectively. At 18 f.p.s. the ratios are 9:25 and 3:10 respectively.

**Roe:** Actually, I should have thought that most of these odd ratios would have been quite practical from the mechanical point of view, but I am not sure that they are necessary. You see, for our sync. purposes we could still use a simple gear ratio as long as it was the same for both projector and recorder. The film and tape speeds might not then be absolutely correct from the point of view of standards, but they would be relatively correct, but with the possibility of a slight change in sound pitch under certain circumstances as mentioned before.

**Malthouse:** It seems to me that there are three kinds of requirement. The direct sync. idea seems suitable for the ordinary amateur who has only two pieces of equipment to synchronise at a time, but both the advanced amateur and the pro. could benefit by synchronising to the mains. I imagine that the pro. already does so, all equipment being fitted with gearing to give 24 f.p.s. from mains synchronous motors. If the advanced amateur or club have a complete set of recording, dubbing and playback equipment, they could choose any convenient gear ratio provided they are self-contained. If they have to make use of professional facilities at any time, then all their other apparatus would have to match that of the studio.

**Dixie:** May I return to the point made earlier about having film and tape speeds the same so that they can be cut and edited together? Using sprocketed tape with film perforations, film and tape can be registered sprocket hole for sprocket hole. If three separate tapes are recorded corresponding to dialogue, effects and music, then edited separately, they can be transported across three playback heads by one sprocket wheel, and the outputs mixed and re-recorded on to another tape also transported by the same sprocket wheel. With this sort of arrangement, mixing could also take place

while the picture was projected in synchronism. **Roe:** Before we go any further, I must point out that it is just not possible to record or reproduce with tapes or films driven only by sprockets, as intolerable sprocket tooth ripple is produced in the sound. You've got to have some kind of flywheel filter system for each tape or film. Incidentally, perforated tape is much thinner than film, and does not usually take kindly to being driven by sprockets through a filter system. It is, of course, a different matter to use the tape perforations to drive a lightweight sync. device while the tape itself is being transported by the usual friction drive of a standard tape recorder. If you are going to use sprocket drive, then I would recommend the thicker magnetic film every time.

**Malhouse:** Of course, 16mm. magnetic film has been available for a very long time and is widely used—particularly in America—for synchronised shooting and for multi-film re-recording. It is also perhaps worth remembering that whereas unperforated tape is quite a cheap material per foot, magnetic film is not, and with perforated tape at its present cost there is no price advantage over the film.

**Roe:** It might be useful to mention here some actual prices, worked out, however, in terms of running time rather than footage. To add sound to 50ft. of 8mm. colour film, which costs 27s. 8d. for 250 seconds, costs 2s. 3½d. for unperforated tape of standard thickness at 3½in., and 8s. 1½d. for tape with 16 perforations per 3½in. 16mm. double perforation magnetic film costs about 1½d. per foot, which is about 5s. 2½d. for 250 seconds at 2-4 i.p.s., or only 2s. 7½d. if we split the 16mm. down to 8mm. ourselves. At the present time tape with 8mm. or 16mm. film perforations is about the same price per foot, so the equivalent cost would be 5s. 2½d. What we must not overlook is that magnetic film or tape is still much less expensive than film, which will always be a limiting factor in amateur film making, and that tape equipment friction drives, being less precise mechanisms, will always be much less costly than sprocketed drive film apparatus. **Dixie:** So far all my thinking has been done in terms of ½in. tape with film perforations, as I wanted to make as much use as possible of the ordinary tape recorder. But clearly the film-making methods I have in mind equally apply to magnetic film. Editing would be greatly assisted by having an animated sound viewer which would project 8mm. film at a linear speed of 2-5 i.p.s. and move three perforated ½in. tapes at the same speed.

It would be provided with the necessary sets of record and playback heads, and simple transistor record and playback circuits with provision for mixing multiple inputs. The editor/viewer should have facilities for inserting and removing tapes separately and for moving them backwards and forwards, until the correct relative sync. between the tapes is established before re-recording is carried out.

By this means, re-recording on to a separate tape or on to the striped film itself would be a much simpler matter, particularly where an elaborate sound track is required. A further elaboration would be to make the editor so that it could be synchronised with the camera and projector. For flexibility it could be produced in unit form, with the bare essentials battery operated—thus readily carried about with the camera on location—but alternatively mains operated with a suitable amplifier for final projection.



## Commentary Recording in Comfort

call out the appropriate passage of commentary.

Don't bother if you make a mistake. Just carry on with the next sentence. You can rectify any errors when the second tape has been completed, and can play around with it just as you please, secure in the knowledge that each sentence will accurately match the corresponding visuals. No noise from the projector, plenty of light to read by, the irksome business of looking at the film and trying to read the commentary at the same time obviated, all the time in the world to correct mistakes. . . . What could be simpler?—G.R.

But, of course, you do need a second recorder. It shouldn't be difficult to borrow one from a friend, but if that fails, you could perhaps persuade yourself that the purchase of an inexpensive machine need not be regarded altogether as a luxury. There are plenty to choose from. Latest arrival is Tape Recorders' Sound Riviera: ½ i.p.s., frequency range 40-10,000 c/s, headphone monitoring facility, mic., radiogram, record player and telephone inputs: 22 gn., complete with microphone and ½in. spool of tape.

You want to record a tape commentary but can't be bothered with complicated procedures? Here's one of the easiest of ways:

You write the commentary and number each sentence. Set up projector and recorder so that they start at pre-determined cue marks on film and tape. As the film is screened, record not the commentary but the numbers of the sentence, i.e., call them out into the microphone as the relevant shots appear on the screen.

Now you must borrow a second recorder (No difficulty about this if you belong to a club). Thread the tape carrying the numbers on one recorder, and a blank tape on the other. Don your earphones, and as you hear the numbers,

**Roe:** What Mr. Dixie has described is very close to established professional practice, and I think it would be best done with the magnetic film on film type of equipment. Mind you, an amateur would have to be tremendously enthusiastic to go to all this elaboration, but if you really must have sound films up to professional quality standards, then I would agree that this is probably the only way to do it. After all, if there had been an easier way, you can be sure the professional would have found it.

**Ryde:** If you use tape with the scheme as outlined, you get a non-standard tape speed of 2-5 i.p.s., but, of course, the basic idea would still work with the tape having 16 perfs. per 3½in. or if you were making the film at 25 f.p.s.

**Roe:** Yes, but you are still faced with the problem that at present perforated tape is a little too flimsy for reliable sprocket drive. The Magnasync people in America have done a lot of investigation into this, and they finally decided that even standard thickness perforated tape in tough Mylar was not tough enough to be used exactly like film. Eventually they compromised on a film like tape 8mm. wide and 3 thou. thick. Other people, like Siemens on their 800 and 2,000 double-headed projectors, have actually used 8mm. magnetic film on a 5 thou. base, but I think that the 3 thou. material would give slightly better oxide-to-head contact, and also being less stiff would enable a much lighter flywheel filter mechanism to be designed. Indeed, it is one of the features of the Magnasync Nomad portable unit that it can actually be driven by the clockwork of a standard 16mm. camera.

**Ryde:** It seems to me that with these thinner based film materials we might eventually be able to get one ½in wide, that would work satisfactorily in a standard tape recorder, yet also be tough enough to stand up to being driven by a sprocket. For the amateur this would make the best of both worlds.

**Roe:** Yes, it would be a very elegant solution to the problem, but there is still one difficulty to be overcome, and that is deciding the actual size and position of the perforations on ½in. tape. In the new perforated tape with 16 perfs. per 3½in., advantage has been taken of the fact that the perforation pitch is so different from film that confusion is unlikely to arise, by making the perforations slightly narrower and moving them towards the centre of the tape so that in effect they occupy exactly the position of the third track on a four-track tape. Thus three full quarter tracks are available for speech, music and effects. If the three tracks can be recorded separately and played back together, much less apparatus is needed than for film. This system does seem to provide all the ordinary amateur requires for home use. But with the tape with film perforations, obviously no such dimensional change is feasible, so you are left with room for only two equivalent tracks.

**Ryde:** Hence if you are going to use a magnetic medium with film perforation, you would recommend using one at least 8mm wide so that you have room for three tracks.

**Roe:** Yes, that would be my own pet contribution to this standards enquiry. You would be able to choose according to the type of film whether you wanted the three narrow tracks

(Continued on page 1001)

# Correspondence

## Zooms and Zooming

Zoom LENSES are much the vogue today, judging by the camera advertisements in *ACW*, so though not an expert, may I offer a few comments on my first year's zoomery, in the hope that others may be encouraged to share their problems and pitfalls?

I have been using a Pan Cinor 85 on a Bolex H16M, and comparing results (often of the same scene) with those taken on a companion Bolex H16RX with normal lens. No, I did not rush in and zoom on every shot, although a few test zooms, naturally enough, were made on the first reel of Kodachrome. Mostly they were slightly blurred.

Panic! Was this the best a zoom lens could do? So the awful stories I had heard of ugly compromise and inferior quality were all too true. Yet everything in the viewfinder looked so wonderfully sharp.

Then I pored over the complicated focusing charts, and enlightenment filtered through. I discovered (as if I shouldn't have known already!) that depth of field diminishes rapidly as focal length increases, and can be very critical at the telephoto end of the scale. A simple example worked out on paper made it clear.

## Case in Point

Suppose the lovers are seated on a park bench 50ft. from the camera and framed by an archway at 10ft. Using a normal 25mm. lens at  $f/5.6$ , one would focus to about 15ft. and easily get both the archway and subjects sharp. Set a variable focus lens to the same distance and all would be well in the wide angle position until one began to zoom in towards the bench. At the end of the run (85mm.) the depth of field would be only 14 to 16 1/2 ft. — so neither would be sharp!

If, however, one focuses on the lovers at 50ft., the end of the shot will be sharp from 39 to 75ft., as will be the start at wide-angle setting (7ft. to  $\infty$ ). So problem one was solved. Incidentally, when planning zoom shots now I try to favour the shorter rather than longer focal lengths, as there is not always time enough to work out field depths in advance.

Next, exposure. I give one-third of a stop above the meter reading — the same as for the Bolex H16RX — and get results from both cameras that can be freely intercut without noticeable variation in density. I roughly checked the motor speeds of both cameras in case the H16M was running slower, but

it was not. How do other zoomers, I wonder, fare with exposures?

Problem three: picture quality. For some time the bogey of inferior quality from multi-element lenses hovered over my early efforts. And now in retrospect I think it has some foundation, although only elaborate scientific tests could give a reliable answer.

I get the impression that pictures are a little flatter and lacking in the ultimate degree of sparkle, so that my most stunningly 3D shots taken over the past year have mostly owed their excellence to the ordinary 25mm. lens. But then Kern lenses set such a high standard that a more severe test could hardly be imagined. I have now given up frantic re-focusing of the projector and gyring and gimbling in front of the screen trying to compare definition. For, having forgotten which camera took which shot (except where zooming gives it away) I find I just can't tell the difference with any certainty!

And so I plunge into the final assessment: if only one camera could be retained, which would it be? Undoubtedly my zoom lens has done great things and provided some marvellously revealing shots. It greatly facilitates composition and simplifies sequence building when time is short. But it is massive and bulky and sits poised on the camera by so narrow a neck that I still approach it with reverence lest a sudden jolt cause it to snap off.

So I would remain faithful to my first love, the robust, compact, portable H16RX, with its super-wide-angle lens of 10mm. (so useful) and facilities for doing big close-ups at distances of only a few centimetres. But — halcyon days! — the choice does not have to be made (yet), so I continue to revel in the best of both worlds, wishing only that the hours of sunshine were long enough to make more of them.

Harrow.

GORDON ROWLEY.

## Half-Sixteen

MR. D. H. JONES (Half-Sixteen — a New Economy Format) has got something! A similar idea occurred to me some years ago, but as I couldn't think how to twist the light beam from the projector, I shelved the project. Now, Mr. Jones's article has shown the way. I rushed to the local dealer, bought an immaculate Specto 100 16mm. projector, and began to convert it. . .

A few observations may supplement Mr. Jones's:

(1) Converting a 16mm. Specto is probably a little easier than adapting an 8mm. model, but there are two addi-

tional modifications besides fitting a new gate and pressure pad and sprockets and guide rollers: (a) the claw has to be displaced some way to fit the new 8mm. sprocket hole track, and (b) 8mm. spindles are needed on the spool arms. Incidentally, the Specto 100 16mm. has the claw on the 'wrong' side — this was corrected on the 500.

(2) A more permanent arrangement than simply putting the projector on its side can, of course, be made by bolting a frame on the side of the Specto and using the original tilting screws on the front of this.

(3) For double run camera spools a good idea is to use 16mm. Gevacolor — initially at least (though I am very happy with it), as the spools are square-holed at both ends, and Gevaert return the camera spools with the processed film.

(4) Though Half-Sixteen is likely to remain an experimenter's gauge and to be used mainly for family filming, it is possible that the idea will spread, especially if manufacturers become interested. Should that become the case, it would be a great pity if too little attention now to standards should prejudice the acceptance of the gauge later. The biggest variation could be in the way in which the exposed half of the film is run through the camera and projector, i.e., one can mask either left or right of camera/projector, and use them on their right side or their left. Perhaps Mr. Jones, as the inventor, could be invited to establish which method is to be the standard. I suggest it should be one that recognises as "normal" the position of the sprockets of 8mm. and single-perforated 16mm. film.

The Editor's comments on what sort of reception a Half-Sixteen film would meet with if entered for the Ten Best would be illuminating!

Bristol, 9.

FREDERICK LORENZ.

*A warm one, for we could not but be friendly disposed towards any entrant who put into practice an idea we obviously thought well worth publishing. But the warmth would be slightly chilled by misgivings about the screening. If only one or two such films were received, we should ask the producers to loan us their projectors. If the idea caught on, we should have to convert a projector of our own. If it caught on so well that the trade became interested neither we nor entrants would need to carry out any conversions.*

## The Eye and Colour

"THE COMBINATION of human eye and brain is extremely subjective and if it

knows that the page of a book is white it will continue to see it as white even though it varies from pale blue out of doors in the shade on a sunny day to a decided yellowness when illuminated by a desk lamp. . . ." (Sound Track, May 25).

This is true only to a limited extent. Another very important cause of this phenomenon is the accommodation of the eye to the colour of the light, reducing the perception of that colour and increasing that of complementary colours, so that if the eye is to some extent blue-blinded by the blue light, it will see the blue-tinted white paper as a much lighter tint than the colour film shows it to have been.

West Wickham.

HARRY WALDEN.

### Fading Colour Films

WITH REFERENCE to the recent correspondence on fading colour films, I am sure it would be of general interest to know if monochrome copies can be successfully obtained from faded colour originals. I share Medico's concern about the possibility of films of historical interest being spoiled, and it would be a great comfort to know that films can be saved—in monochrome, at least. Little Bromwich.

T. BARKER, B.S.C.

*They can be, and good monochrome quality is obtainable even when fading has been severe. Names of laboratories undertaking this work will gladly be sent to readers on request.*

### Print Life

DOUBLE RUN states that the film *Twenty Days* has been shown over 160 times in two years and asks: "How long is a library print expected to last? 50 projections?" I would have expected them to last for thousands of screenings before showing signs of wear. How long do they last, in terms both of showings and years?

Dublin, 9.

JOSEPH O'BRIEN.

How long a library print lasts gives little indication of what its life would be under conditions of fair wear and tear. A few return irreparably damaged after the first booking, many are still usable after 50, some survive 100 or more before falling into the hands of a borrower who can't thread, or won't clean, his gate. For library prints that are always run by trained projectionists on properly maintained machines (e.g., in a road-showing firm), 200 showings is a reasonable expectation.

Life of a privately owned and personally cherished film might indeed run into thousands—though not, we think, without its acquiring "any" signs of wear. Life in years? On safety base many decades (though colours will eventually fade) if conditions of storage are correct.

# UNICA

# USES

# BAD LANGUAGE



But offers a good time to visitors to  
the Congress and presentations  
of competition films at Mulhouse in August

The Committee then recommended Mr. Gafforio to propagand steadily the news of Unica activities, through the Unica press-release. Content and form of the latter will be improved in a next future.

The form of the press releases put out by the Union Internationale du Cinema d'Amateur is most elegant and could scarcely be improved, but one awaits with some impatience the arrival of the next future when the content will be attended to. It was about a year ago that UNICA decided that it ought to publicise its activities in French, German, Italian and English, and since then the press bureau in Milan has heroically coped with such news as there was to give. The decision to hold the next congress in Mulhouse gives the bureau its first real opportunity to propagand.

"We gladly fall to apprehend", says the notice, "some news related to the XX Congress and the XXIII Unica Competition, that are going to be held as we already said from the 24th to the 30th next August in Mulhouse (France). The whole thing is organized by a Committee, the President of which is the late Dr. Rolf Paul Benner".

Happily, Dr. Benner is still with us. Why the translator should have killed him off, when the French, Italian and German texts show no lethal disposition of any kind, is not at all clear. The memorandum continues:

Here is the uncertain programme of the manifestation.

24 Aug. 17. First reunion of the Jury of the Competition which is hoped to be a cheerful one.

25 Aug. 9. Official dishallow of the XX Unica Congress. Cursing allocation by the City Major of Mulhouse. The same by Mr. Andre Inge, followed closely by Mr. Wilhelm Herrman\*.

10.30 Starting of the unlucky films in showing.

15. The showing proceeds relentlessly.

18.30 "Honour Vine" offered giddy by the township of Mulhouse at the City Palace.

\* Translations for English and German visitors are threatened.

26 Aug. 9. The Congress will sit down.

27 Aug. 9.15-21. Showing is on.

28 Aug. 12. Aperitiv in an underground in Riquewahr.

20. Dinner at the Burry Restaurant in Oderen, offered in following with a dancing treatment.

30 Aug. 9. Settee of the Congress. Those who would not like to sit can have a trip around up to Bale.

The cost of participation in these ceremonies and festivities is 150 French francs, which, for the benefit of English readers, the translator explains are the equivalent of 19,000 lire. For the benefit of Italian readers we add that they are also the equivalent of about £10 18s.

This does not, of course, include the cost of hotel accommodation, to book which the visitor must obtain a "useless form. United to the subscription form the Organizing Board of Mulhouse will provide, to every begger, a list of the hotel prices. . . The payment of the solde will be effected at the arrival in Mulhouse".

We hope that no intending visitor will be put off by the quaintness of these arrangements or the difficulty of understanding them. The British Association of Amateur Cinematographers will gladly advise, in English, anyone who contemplates going. It would be nice to see this country well represented at Mulhouse, and certainly our implied criticism of the press bureau does not extend to the UNICA concept.

Then why cavil at all when any criticism could so easily be misconstrued as unkind? We do so because it seems to us that these extraordinary missives undermine the already shaky dignity of UNICA. Further, UNICA (or, rather, the UNICA membership) is required to pay for them, though admittedly not very much. Nevertheless, although—as the translator says of another publication—"Unfortunately perfection was not among its merits," the Mulhouse mani-

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## Running Commentary By Sound Track

## END-OF-REEL SHOTS CUT OFF?

EVERY SPORT suffers from "the one that got away," and amateur cinematography is no exception. Everyone must occasionally have lost a potentially superb shot for one of a number of reasons: forgot to wind camera; forgot to check footage indicator and film ran out; or checked footage indicator but had the shot chopped off by the processing laboratory.

To judge from the letters I get, it is the last of these -- the chopped-off shot -- that causes the greatest amount of annoyance. Yet it needn't. Like the run-down spring and empty spool, it is something which, by strict discipline in our camera technique, we can prevent.

Some laboratories, including Kodak, cut the leaders and trailers off all films before processing, for the simple reason that this gives them a useful increase in the number of films that can be processed in a given time by a given machine. Other laboratories return the film with its leader and trailer lengths practically intact; avoiding lost shots on their films is just a matter of careful loading in the minimum amount of light so as to reduce the extent of fogging. With Kodachrome, however, we have got to be accurately informed on two points if we are to be certain not to lose a shot at reel-end: --

- (1) The precise leader lengths removed by the lab.
- (2) The precise length we use in loading the camera.

### A TENT AND A CAMERA . . .



. . . are a happy combination, but even if you are alone or with only one friend and have all the time in the world, it so often happens that you forget to take essential shots or find the need for further continuity links. But the remedy is usually a simple one. Set the tent up in the garden when you get back, as Wilf Watters (seen with the Bell & Howell 627) did for the production of close shots. And with artificial light you can take night scenes that would otherwise be impracticable.

*Not if you perform  
this once-for-all drill*

Kodak publish all their leader lengths and on the standard 25ft. reels of 8mm. film they add (and subsequently cut off) 4ft. of leader and 4ft. of trailer. It is logical that the lengths should be the same, for the trailer becomes the leader on the second half of the double run. (A 1 metre allowance, by the way, is common on Continental 8mm. films.)

To discover the second essential fact -- how much film we use in loading -- it is best to do a trial, preferably with a stop-watch, as follows: --

- (1) Measure and make a mark 1ft. from the start of the film, then load the camera with this mark at the gate aperture.
- (2) Operate camera and stop-watch together for one or two seconds to check that loading is correct.
- (3) Subtract the time run during (2) from 15 seconds; then, after closing the camera lid, run the camera just long enough to make up the difference.

You will now have used 1ft. of the leader for threading and 3ft. (15 seconds at 16 frames per second) during the trial run (2) plus the running-off of the leader (3). If you have done the timing accurately, the 321st frame will be in the camera gate awaiting your first shot.

Now note your footage indicator reading and write it down as suitable for any film with a 4ft. leader. In cameras with footage indicators depending on a lever resting on the film surface, the setting will be the same however the loading is done, but in cameras with geared footage indicators the setting depends on the detailed loading technique. You must also, of course, make a note of what the footage indicator will read at the end of the run. For example, if the trial with a stop-watch shows that you are ready to start filming half a division before the indicator reads zero, then you must stop filming half a division before it reads 25ft.

A further advantage of this once-for-all exercise is that it also prevents the occasional irritation of finding several inches of unexposed, and thus wasted, film before your first shot appears.

Kodak are extremely careful about cutting leaders; in the unlikely event of your getting a spool back from them which contains less than 50ft. of processed film they will accept a complaint as justified.

For films with metre length leaders, the only alteration to the routine described above is that the total time for operations (2) and (3) is reduced from 15 to 11½ seconds.

### Under-Exposure in Colour Film

SITTING IN THE ACW Enquiry Bureau some weeks ago, during a session devoted to examining the films readers had sent in to illustrate various defects, I was surprised to see that an overwhelming majority were slightly under-exposed. It was rarely, for that reason, however, that they

*continued on page 994*

# An Observant Eye Looks at Children

It's the little incidents which reveal character (the sudden grin, the habit of scratching the knee) and the observation of detail (the grubby hands, the unlaced shoe) that bring films of children to life.

BY DOUBLE RUN

IT'S ODD that so few amateurs film a day in the life of their children, for it's a comparatively easy subject, since you do not have to confine yourself to the events of a single day. You might film a number of episodes throughout the summer, and fill in any gaps that became apparent after the first rough out has been assembled. The Headmaster of St. Martin's School, York, has recorded a day in the life of a child, which becomes virtually a day in the life of his school. It runs to 46 minutes and is called *A Tale of Shoe Laces*.

Perfectly lettered main and credit titles are superimposed on a shot of a pair of grubby shoes. The school captain ticks off the young hero, and the camera tilts down to reveal why: his laces are undone. The Headmaster, walking with two much younger children (his own, I presume), also warns him about them—but to no apparent effect.

We see off-the-cuff shots of boys playing on the lawn, then a bell rings and they all troop indoors. One of them puts out the Headmaster's chair for him (how evocative little incidents of this kind are!) and they settle down to work. The camera cuts from blackboard to blackboard, from one subject to another. A priest explains the Fourth Commandment: obedience. Our young hero does not look very interested. The camera tilts down to show that his laces are still undone.

A bell rings and the boys queue for mugs, and so does a little girl (the Headmaster's daughter, I suppose) whom we see working with them. The boys obviously take her completely for granted—as does the director—a situation which suggests a very friendly, happy atmosphere. Some of the boys, we notice, are now in whites, preparing us for the cricket sequence that follows.

A master shows one of the batsmen how to play the ball, and then we cut straight to a group of much younger cricketers, one of whom swipes at the ball gaily and collides with the other batsman as he tears down the pitch. The ball is lost in the long grass, and the batsmen sit down until it's found. There's a happy spontaneity about all this, and the director's (that is, the Headmaster's) amusement in, and affection for, it comes over, too.

Our hero is still having trouble with his laces, but a

friend ties them for him. Then a new boy arrives with his parents, and the Headmaster shows them round the school. The new boy solemnly shakes hands with some of the other boys, watched by the Headmaster and parents in the distance. Boys with towels run past in the background, and next we have shots of fun and games in the pool. All the successive sequences are similarly linked.

While the Headmaster keeps a fatherly eye on the swimmers, his wife takes the parents indoors and shows them a photo album of school activities. A photo of a scene from a school play leads into a colour sequence of its production out of doors. This, I felt, was a mistake, partly because the film is long enough without flashbacks, but chiefly because they are so uninteresting (L.S. and M.L.S. only) and technically bad. Perhaps it was an old film that the director was determined to work in somehow. It's a relief to get back to the monochrome present.

The parents depart. The day seems to have worn on. It looks quite dark. But suddenly it is light again and the boys are setting out on foot and on cycles. Our hero tries to creep past the school captain, but he loses his shoe. He manages to recover it, but the captain pursues him as he dashes past other boys, some roller-skating, some clambering about a fallen tree. The captain is misdirected but continues the search among boys playing tennis, others clearing waste ground, and so it goes on. The director covers a wide variety of outdoor activities before the quarry is eventually discovered reclining on a sofa, reading. The camera tilts slowly down to his feet. Now he is wearing indoor shoes.

The other boys hurry indoors, straightening their ties (once again, nice observation here). They line up (the girl, too), the Headmaster reads an entry in the prefects' book and ticks off the scamp. There is one shot of the empty kitchen, with cups in the immediate foreground, so when, in the next shot, a handbell is rung and the children file off, we know where they're going.

This is really the end of that particular day. A length of black film marks the break. Then the boys (and girl) stream out of school in their raincoats and go off to watch a rugby match (so it is obviously the next term). The scamp is once again made to do up his laces; he sticks his tongue out at the Headmaster's retreating back. The boys kick a ball, but the scamp's shoe flies off and hits another boy in the eye. The victim is meant to be his especial friend, I think, but this is not made clear. The injured boy falls flat on his face, but no one, not even the clergyman in charge, helps him up. The Headmaster 'phones for the doctor. As throughout the film, he is first-rate but his handling of the cast in this sequence is unconvincing. Perhaps it could scarcely be otherwise, because this is so obviously an invented incident.

The scamp waits outside the door to hear the doctor's verdict on his friend. The portraits on the walls glare disapprovingly down at him (an imaginative touch, this). His interview with the Headmaster is also imaginatively treated. We do not see what happens, but wait outside the door. The clergyman approaches it, is about to knock, hears what is going on inside and thinks it better to depart.

Next we see boys laughing boisterously—too boisterously—at a play their friends are putting on. Only one

While mother is out, her two children try to sell her clothes. This is the engaging theme hit on by South Canterbury Movie and Slide Club, Inc., for a film made by the more experienced members to demonstrate production technique to the newcomers to the club. The Bolex H8 is owned by the president, E. W. Jarvis, who was also the cameraman for this picture.

This New Zealand club started out as an exclusively cine group and then found it politic to cater for 35mm. transparencies as well as more and more of their 95 members took to them. The cine side remains dominant, however, eight competitions for films being held every year as against five for transparencies—though it sometimes proves difficult to attract a respectable entry to the former. And the Movie Convenor, Reg. Eden, is certainly a cine stalwart, with two cameras (an Admira and a Keystone), Eumig P8 projector, home-made titler and tape recorder; and his wife has a Bolex L8. Their next acquisition will be an animated viewer. The ACW Ten Best, which visit Canterbury on their New Zealand tour, also strike a powerful blow for cine.

The ardent cine fan may perhaps view the encroachment by colour transparencies with some suspicion—it took the club movement some time to establish that cine is no mere offshoot of still photography—yet there is something to be said for it. Reserving the transparencies for scenic shots without movement

## Cine v. Colour Transparencies

(at which they score heavily over cine) can point the necessity for injecting vitality, by means of close-ups and action, into the movie. Using a

cine camera to produce a series of unrelated, virtually still shots is an expensive and highly unsatisfactory way of taking snaps, but use it as it is meant to be used and you achieve an impact which the still camera can never match.

of them is not amused: the camera tilts down to reveal the scamp, glum and miserable. Then the Headmaster shakes hands with each child as they file past him for bed (his daughter, too, but she gets a kiss). The washing and clambering into bed that follow complete the day's routine, which the first part of the film began.

The scamp looks ruefully at the empty bed beside him, climbs out and goes to ask Matron how his friend is, but she is too busy dosing a boy to have time for him. He tries the Headmaster's wife, but she is fully occupied in washing her daughter's hair in the bath. So, very hesitantly, he knocks on the Headmaster's door. The Headmaster sits smoking his pipe; the firelight flickers over the faces of the older boys reading and talking to him. It's a charming, homely scene—and, I don't doubt, a characteristic one.

The scamp is admitted, almost in tears, and is taken to the sick bay to see his sleeping friend. There is a quite unnecessary (and rather confusing) montage sequence showing the boy falling to the ground once more, and the word "Obedience" on the blackboard.

Then it is Christmas. The boys paint festive pictures. "What is the Fourth Commandment?" is the question in the R.I. exam., and the scamp smiles. This is something he knows. In the sick bay, he plays draughts with his friend, now recovered. There is an effective cut from his hand reaching out for the draughtsmen to that of the Headmaster reaching out for the piles of money and

tickets being distributed to the boys about to leave.

A boy we saw chewing a pencil in the early classroom scenes still chews it as he files past—until the Headmaster speaks to him. But, as they shake hands, there's a quick grin from him, as from every boy, that speaks volumes. It's another of those revealing moments that make this film so expressive.

Then it's the scamp's turn to say goodbye. The camera tilts down to his shoes: yes, for the first time, they are properly laced. The Headmaster stands at the door, watching the boys disappear down the drive, then slowly turns and shuts the heavy door.

*A Tale of Shoe Laces* is obviously too long for outside audiences. There are a number of shots that could be shortened, e.g., beginning of scenes before people come into frame; and trimming would sometimes help the actors along. (The shot of the boy sticking his tongue out would look more natural were it shorter). But for people who know the school—or who are thinking of sending their children to it—it must all be quite fascinating. Nearly everyone seems to be quite oblivious of the camera.

The outstanding quality of the film is its warmth and the happiness it radiates. Seldom can any place have been presented so attractively in an amateur film. And yet I don't think Mr. Blackdon was trying to persuade us of its attractions. It is just that he had the imagination (and the staying power) to do justice to a subject about which he deeply cared.

May we put right a few misconceptions about Query Corner? We gladly publish readers' wants free of charge, but only those which cannot reasonably be supplied commercially. It is not intended, for example, for the sale or exchange of films, equipment or accessories which, though no longer current, are still to be had. For these our classified advertisement columns should be used. (They are famous for producing results). But we don't expect you to use them for a small item such as a single copy of *ACW*, for advertising your need would in such a case cost you considerably more than the price of the article.

If, like W.O.H. H. McInnes, you have the misfortune to lose a film, we gladly publish

## QUERY CORNER

details free of charge. His is an 8mm. Ferrania-color record of a holiday in Yugoslavia, and contains the following scenes: interiors and exteriors of a church, chalets in woods, harbour panoramas, a new motor scooter and a fairground with shots of a greasy pole. The lab. sent him someone else's film, which he returned. His is yet to turn up. Should it come your way, write him at 7 Armoured Workshop, REME, British Forces P.O. 30.

Another free service is the publication of requests for scenes to be taken to order in

various parts of the world. These very seldom go unanswered. Indeed, although we are well enough aware of readers' generous willingness to assist fellow amateurs, we are still sometimes surprised. For example: a Dublin reader who responded to an Australian reader's request in *ACW* for June 1, sent him by airmail (cost, 8s. 3d.) a copy of the issue containing it, to save him waiting several weeks to see it. "I appreciated this fine gesture very much," writes our Australian correspondent.

A final point: in sending items for Query Corner, unless your request is typewritten, please print your name and address in block letters.



## Making a Start

A SERIES FOR BEGINNERS BY H. A. POSTLETHWAITE

# Close-Ups and Cut-Aways

CLOSE-UPS can be the most interesting and revealing scenes in a film on any gauge. But if the film is on 8mm. they are indispensable, for they are needed to redeem the unavoidable lack of fine detail in mid-shots. The characters in an action scene filmed from 30ft. will be recognisable on the screen, but without a few close-in shots, taken at distances of four to six feet (with a normal lens), you will not be able to show their expressions.

It is often convenient to take close-ups like these one after another at a single session and then inter-cut them with your mid-shots at the editing stage. This will give variety to the film. They should not be projected as shot, in a continuous string; unless they are arranged with a sense of timing that the beginner is not likely to possess, an unbroken succession of scenes taken from about the same viewpoint has a monotonous effect.

Don't try to take portraits, with the sitter staring into the lens. The cine camera is a medium for telling a story and all your close-ups should express something: delight, surprise, wonder—even distress if you like, but not too often. Though it may make a wonderful shot technically, an unhappy close-up will probably go on the scrap heap in the end: there's not really a place for misery in a film made to be enjoyed.

### Filling in Gaps

Not all close-ups need to be of people who are taking part in the action shown in other shots. Take some for use as *cut-aways*—shots of onlookers to the action, of such things as hands (doing or making something), feet (one shoe rubbing on the other), a dog showing interest or yawning, the seat of a small boy's pants after he has sat in a puddle. These shots do not have to be filmed at the same time as the main action, but can be taken long afterwards, provided there is nothing incongruous in the setting by then. Spliced in to the main action they are invaluable for adding variety and bridging gaps.

One of the most important applications of cut-aways can be seen almost daily on television summaries of

sporting events—the briefly interpolated shot of spectators, etc., that is used to form a smooth link between two crucial stages of the game that may have happened half an hour apart. A related and equally important application, useful in your own filming, is to insert a cut-away to avoid the impression of a “jump cut” between two consecutive shots of the main action that look almost alike. You wouldn't, for instance, film the whole operation of bathing a dog but probably only the start, middle and finish. If you had made the mistake of having the same camera position for each shot, the jump cuts between them would look ridiculous on the screen. Interpolate a few relevant cut-aways (e.g., close-up, which could be filmed afterwards, of hand reaching for soap) and the sequence will be saved.

### How Close Is Close Up?

If the light is good, close-ups can be taken with a fixed-focus lens. On an 8mm. camera such a lens will give acceptable definition down to 4ft. at  $f/5.6$ , or 3ft. at  $f/8$ . If the light is not good enough for  $f/5.6$ , you must either stand farther back (the picture would be sharp at  $f/2.8$  from a distance of 6ft.) or use a supplementary attachment on the lens. This will give a sharp picture at a distance equal to its focal length—a 50in. lens is suitable for close-ups—the distance being measured from the front of the supplementary to the cheek of the subject.

When no supplementary is used, distances are measured from the plane of the film in the camera. This will probably be marked on the camera body, or its position indicated in the camera instruction book. If it isn't, take a look at the film gate next time you unload and make your own mark on the outside for future reference; it may not be strictly accurate, but for ordinary close-up work it will suffice. This does not mean that it is safe to guess distances at close ranges: use a measure—the steel ones are convenient—or failing that a length of string knotted at every foot.

With some subjects, it may be difficult to get the camera near enough for a close-up with a normal lens or sup-

plementary. It may even, as in the case of audience-reaction shots, be impossible. A long-focus lens is useful in these circumstances. Moreover, as we saw in an earlier instalment, such a lens gives more lifelike modelling.

### What the Lens Sees

A bit of elementary arithmetic may be useful here: between one lens and another, in the same type of camera, the width of the scene filmed varies inversely as the focal length of the lenses. If a 12mm. lens at a certain distance takes in a scene 9ft. wide, a 36mm. lens in the same position will cover only  $12/36$ ths., or one-third of 9ft. = 3ft. To put this another, and for our present purpose more useful, way: to cover the same width of scene, the camera distance with a 36mm. lens will be three times greater than for a 12mm. lens.

Brilliant light is not the best for close-ups of people, and strong frontal lighting particularly should be avoided, if only because of the risk of screwed-up eyes. If there are heavy shadows on the face, either the camera or the subject should be moved; or a reflector used. Light coming over one shoulder of the subject (halfway back lighting) can be effective, but be careful how you use the exposure meter or electric eye, and make sure the lens has the full protection of a lens hood.

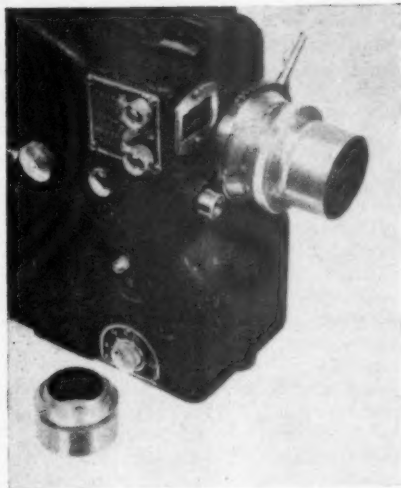
Don't forget parallax. With many cameras, allowance must be made for the different points of view of taking lens and finder lens, and the bigger the close-up the more important this is. The risk is not merely that a bit may be cut off the top or one side of the picture; there will be a corresponding addition to the scene at the bottom or on the other side, resulting in the inclusion of part of a reflector, or of something on the ground you had not meant to show.

When using colour film, a hazard to avoid is reflected light that tints your subject. If you film a child sitting on grass, face and clothes may appear green; a yellow scarf may turn a girl's chin yellow; light reflected from a brick wall, even if it is twenty

*continued on page 994*

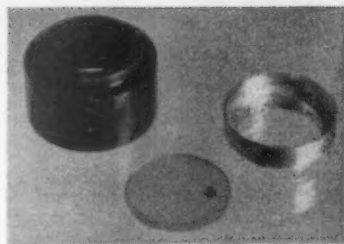
## The 9.5mm Reel

BY CENTRE SPROCKET



Screw-in filter holder and lens hood combined fitted to the f/1.9 Berthiot lens. This type of holder has to be specifically made for the lens.

(RIGHT) Clip-on filter holder with supplementary lens removed. The barrel type lens hood screws in place of the filter retaining ring.



## USING SUPPLEMENTARY LENSES

IF my always heavy mail is any guide — and I think it is — many nine-fivers either use supplementary lenses or would like to do so. These lenses are, of course, primarily meant for fixed focus cameras but, as indicated below, they can play an important part with focusing lenses, too.

They should preferably be in hooded mounts. If yours aren't you should try and get hold of the little barrel type bakelite hoods which screw in place of the filter retaining ring. The combined lens hood and filter holder can then be used for a variety of filter glasses and supplementaries. Illustrated are the two alternatives; with the f/1.9 Berthiot lens is shown the screw-in holder which has, of course, to be specifically designed for that lens, and the Luxe Motocamera has the clip-on filter holder with the lens hood replacing the retaining ring.

First, a word about fixed focus lenses. They are often said to be focused on "infinity" (by which is invariably meant a point not less than 50ft. away), but this is not usually so — and would not be particularly desirable if it were. When a lens is focused on any point there is a nearest and furthest distance between which objects will photograph tolerably sharp. This distance range is made as large as possible by setting the focus on the hyperfocal distance for the largest stop normally used, when everything will be in focus from one half this distance and beyond.

Luxe Motocamera with clip-on filter holder, supplementary lens and barrel type lens hood.

The hyperfocal distance depends upon the standard of sharpness you require, but one table for 20mm. lenses gives the following:

Stop	H.D.	Stop	H.D.
f/1.9	27 ft.	f/8	7 ft.
f/2.8	19 ft.	f/11	4 ft. 9 ins.
f/4	16 ft. 6 ins.	f/16	3 ft. 6 ins.
f/5.6	9 ft. 6 ins.		

Assuming that the lens is focused on 27ft. we get the following table for the depth of field:

f/1.9	13 ft. 6 ins. to ∞	f/5.6	7 ft. to ∞
f/2.8	12 ft. to ∞	f/8	5 ft. to ∞
f/4	8 ft. 6 ins. to ∞		

This is not a particularly good range considering that we shall invariably require — or ought to require — a fair number of big close-ups. As an alternative one might choose the hyperfocal distance of some smaller stop, say f/5.6, when the table would then be:

f/1.9	7 ft. 4 ins.	—	16 ft.
f/2.8	6 ft. 8 ins.	—	21 ft.
f/4	5 ft. 9 ins.	—	38 ft.
f/5.6	4 ft. 9 ins.	—	∞
f/8	3 ft. 9 ins.	—	∞



This is much more practicable. (Perhaps I should mention here that if you intend using your fixed focus camera for one specific purpose only, e.g., titling, you can have the lens setting altered to focus on the distance you want. The depth of field tables in your instruction book will tell you the distance on which the lens is at present focused.)

Since a supplementary is designed for use when the lens is in focus at infinity, clearly the best results cannot be obtained at stops larger than f/5.6 or f/4; but it is, after all, a simple, uncorrected lens and one needs a small stop, anyway, to cut out aberrations. This does not mean that you should *never* use the supplementaries at f/2.8 or f/1.9 — for sharp close-ups they *must* be so used — but as a general rule it is desirable to use as small a stop as practicable.

Pathoscope supplementary lenses are marked 2m, 1m, or 0.5m. — their focal lengths, i.e., the distance from the supplementary at which objects will be sharp when the camera lens is focused on infinity. The depth of field at these distances is:

Stop	2m.	1m.	0.5m.
f/1.9	5'4" - 8'10"	3'0" - 3'9"	1'7" - 1'9"
f/2.8	5'0" - 10'3"	2'11" - 4'0"	1'6" - 1'11"
f/4	4'6" - 13'4"	2'8" - 4'5"	1'6" - 1'11"
f/5.6	3'11" - 21'0"	2'6" - 5'1"	1'5" - 2'0"
f/8	3'4" - ∞	2'3" - 6'6"	1'4" - 2'4"
f/11	2'10" - ∞	2'0" - 10'6"	1'3" - 2'6"
f/16	2'3" - ∞	1'9" - ∞	1'2" - 3'3"

But what of the effect on focal length, and hence on the field covered and on exposure? To examine this question we need two formulae. If two lenses focal length  $f_1$  and  $f_2$  are used

continued on page 995

**9.5mm Reel**—continued from page 993

together, the focal length of the combination is given by

$$\frac{1}{f} = \frac{1}{f_1} + \frac{1}{f_2}$$

(For the purist, this should read

$$\frac{1}{f} = \frac{1}{f_1} + \frac{1}{f_2} - \frac{d}{f_1 f_2}$$

where  $d$  is the separation of the lenses. We assume that this separation is small enough to be ignored, hence the instructions to mount the supplementary as close to the camera lens as possible.

This is an awkward formulae to use, so opticians employ the reciprocals of the focal lengths and express their power in dioptres. To find the power of your lens, divide 1,000 by the focal length in mm., e.g., a 20mm.

lens has a power of  $\frac{1000}{20} = 50$

dioptres. The formula given above now becomes  $D = d + D$ . Let's take an extreme case as an example: 50mm. lens + 200mm. supplementary:

Power of lens is 20 dioptres.  
 " " supplementary is 5 dioptres.  
 " " combination is 25 dioptres.

So the focal length of the combination is 40mm., i.e., the field covered has been increased by 20 per cent. But with the more usual combination of 20mm. lens and the supplementary lenses sold by Pathescope, the increase in field is no more than 5 per cent. — small enough to be ignored.

Now consider the effect on exposure. As the focal length has been decreased, but the iris diaphragm left

unaltered, the effective  $f$  number will have been increased.

A diaphragm setting of  $f/8$  in the

example above now becomes  $\frac{40}{50} \times f/8$

i.e.,  $f/6.4$  — but the 40mm. combination is working at an extension of 50mm. (as the camera lens is set at  $\infty$ ) so we need to increase the exposure in the ratio 50:40 to compensate for this. And this exactly cancels out the effect of the decreased focal length and so we make no alteration in the original exposure setting.

It will be seen from all this what a great advantage a focusing lens can be. Normally, of course, one does not need to use supplementaries with it, but they can be useful for very short distances (again measured from the supplementary lens) as under:

Lens focused on:	Distance with 1m.	Distance with 0.5m.
1ft. 6ins.	1ft. 2ins.	11 ins.
2ft.	1ft. 4ins.	1ft.
3ft.	1ft. 6ins.	1ft. 1in.
4ft.	1ft. 10ins.	1ft. 2ins.
5ft.	2ft.	1ft. 3ins.
6ft.	2ft. 1ins.	1ft. 3ins.
7ft.	2ft. 4ins.	1ft. 4ins.
10ft.	2ft. 6ins.	1ft. 5ins.
12ft.	2ft. 7ins.	1ft. 5ins.
15ft.	2ft. 8ins.	1ft. 5ins.
$\infty$	3ft. 4ins.	1ft. 8ins.

These theoretical distances depend upon the supplementary being close to the camera lens. If it is not, you must make tests to find the true positions, using the above as a basis and moving the object no more than an inch at a time. Note also that the depth of field is very small at these short distances, so measurements must be made with great care.

**Making a Start**—contd. from page 992

feet away, may make everything appear slightly red. These are things you may not notice unless you look for them.

Evening light in the summer, and afternoon light in winter, will give a yellow tone that will look wrong unless there is something in the film to explain it.

Don't ignore the background in your close-ups. It should contrast agreeably with the tones of the principal subject. A girl with red hair, no matter how beautiful, should not be filmed against a red background. But nor, conversely, should a child in a red frock have a background of vivid green — unless, of course, a violent contrast is what you want. Both girl and child, incidentally, would probably look well against a background of sky or sea, but if you have to tilt the camera to achieve this — and for the sea background you almost certainly will — be sure that it does not cause distortion. In an extreme case of upward tilting, the subject's hand may look bigger than the head.

And whatever background you use, it must not include any distracting action. A small detail like someone waving a hand or a handkerchief will catch the eye of the audience at once, and may spoil the effect of your shot.

Watching all these points may slow your filming down. Take comfort from the thought that the scenes which look most natural when projected are those which have been given the most care.

Next week: PANNING AND TILTING

**Running Commentary**—continued from page 989

had been submitted for examination by ACW, so presumably their makers accepted the rather dense images as being correct. Could this be because newcomers to cine are being misled by the high light output that modern projectors give? Since colour as well as density suffers when exposure is wrong, it seems worth suggesting that the beginner should have some of his early work looked at by a reliable dealer or experienced amateur — someone who could tell him whether he was getting the optimum results.

A few readers who were conscious of excessive density had written to ask the Enquiry Bureau whether their films could be chemically reduced to make them less dark on the screen; unhappily they had to be told that this is impracticable with colour film. But in one letter there was what did seem a completely novel idea — namely, to reduce the film not by chemical fading but by exposure to sunlight.

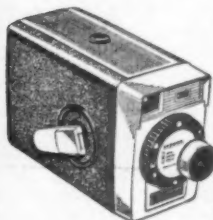
This was such an interesting suggestion that I sought the help of a textile laboratory which is accustomed to carrying out sunlight-fading tests on dyed fabrics. They duly collected several pieces of colour film of various makes, measured their densities, exposed them to sunlight for about 100 hours, and then re-measured the densities. On average the densities were down to only 80 per cent. of the original (incidentally, there was more loss at the beginning of the exposure period than at the end) — so small a change that the idea, though ingenious, must be considered impracticable. But I was surprised to see how little the colours were debased by the brutal treatment given to the dyes.

There may, of course, be further deterioration resulting from this exposure, and it is intended to examine the samples again in a year or so from now. A side effect of the treatment was, as expected, to curl and embrittle the emulsion and the base.

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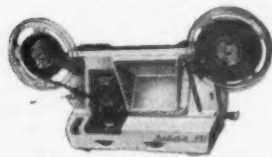
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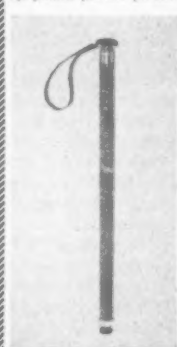
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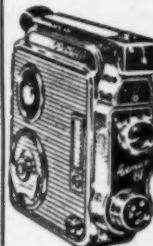


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## Collector's Corner

# DAYS OF THRILLS AND LAUGHTER

BY KEVIN BROWNLOW

IN CONTRAST to the attitude all too evident in his old *Flicker Flashback* series, Robert Youngson's intentions towards the material in *Days of Thrills and Laughter* are strictly correct. His commentary, once facetious and irritating, is now dignified, informative, affectionate and sometimes even dynamic. The music is splendidly in period, and only occasionally do the effects become obtrusive.

The material is delightful—well chosen and expertly re-cut. Having sat through innumerable silent pictures which look as though they were projected through a blanket, I found it especially exciting to see this selection on the huge screen of a public cinema, the fine picture quality surpassing that of the accompanying Cinemascope feature. And it was even more exciting to hear the audience reaction.

### Amazing Sequences

To most audiences, silent pictures were doubtless absurdly crude curiosities, to be sniggered at whenever they appeared on television, or in news theatres . . . until the Youngson series came along. Now the amazing sequences of Houdini struggling against the current in Niagara Falls, Al St. John balancing on a flagpole high above a California beach, Charlie Chase trying to avoid a policeman so that he can empty his bulging plus-fours of gallons of rain-water, Snub Pollard machine-gunning a cheese in his grocer's shop so that he can sell it as Swiss cheese, can all be properly savoured.

It is, however, unfortunate that the earlier material, particularly Fairbanks's *Wild and Woolly*, is hopelessly speeded up, and that the wide screen chews off the bottom of the picture, ruining several important shots. And another big disadvantage becomes apparent when you talk to

people who have seen all three of Youngson's comedy compilations (the other two are *The Golden Age of Comedy*, and *When Comedy was King*). Audiences regard them as definitive; these, they understand, are the very best scenes from the top silent comedies, featuring the finest comedians of the time. Which, of course, is rather far from the truth.

### Tantalising Snippets

They are, in fact, some of the funniest scenes from the most interesting surviving 2-reelers, with some of the best known 2-reeler comedians; and in this film they are coupled with tantalising snippets from serials. When Youngson starts giving us the best scenes from comedy features, we'll really see something. Certainly there were some first-class two-reelers in those days, but they pale into insignificance beside the top-rate features.

At the moment, Snub Pollard is better-known to modern cinema audiences than Harold Lloyd, Buster Keaton, Douglas Maclean, Johnny Hines, Raymond Griffith, Reginald Denny, Colleen Moore and Louise Fazenda, simply because he is so well represented in Youngson's films. None of these brilliant comedians have so far appeared in a representative sequence.

Copyright restrictions have probably been responsible for this, of course, and I gather that Youngson is already having difficulty in locating more material. For the series to stop now, just as it's reaching its most promising stage, would be a tragedy. I hope he will not be put off by the fact that most available non-copyright features have been shown on American television, but will re-release them, preserving the fine photographic quality for the cinema screen. At least we'll be able to see them there!

### WHICH ARE THE ESSENTIAL TEXT BOOKS?

WHEN so much depends on opinion, it is practically impossible to write a definitive film history. Mr. Edward Laker of Southsea asks which books I regard as essential for obtaining a thorough knowledge of the early days. Just to complicate matters, he is himself a very knowledgeable film student, and has read a large number.

I once thought that a combination of Bardeche and Brassilach and Paul Rotha was pretty well unrivalled. Now that I've seen many of the films they write about, I

disagree so violently with their opinions on them that I tend to ignore everything else in their books.

There is an increasing tendency for historians interested in a certain period or type of film to try to extend their range into periods with which they are unfamiliar, in the hope of making their work more comprehensive. And the best film histories—or, at least, the most detailed—seem always to be in foreign languages that I don't understand, like Swedish, or Italian.

## A RARITY BUT NO ONE KNEW

until a spelling mistake was discovered

I'VE JUST heard from a library in Scotland (J. Lizars Ltd., 101 Buchanan Street, Glasgow, C.1) that their entire 9.5mm. section is up for sale. There's nothing spectacular among the titles; for 10s. a reel (7s. 6d. for M reels) one can't expect notched classics. But there are some old Patheoscope favourites, including the now much sought-after historical picture, *The Tournament*.

When Patheoscope's catalogue stated that this was directed by Jean Lenoir, no one was particularly interested, but when collectors realised that this was a Jean Renoir silent, it became a prize on the secondhand market. If you like historical pictures, you should be very impressed by it. The unusually good art direction, realistic playing and fluid camerawork recapture the feeling of the period remarkably successfully.

There's a generous selection of films by Maurice Tourneur, though, unhappily, all are mute versions of his French talkies, which cannot be compared to his American masterpieces. The best-known of the films in this list is probably *Orphans of the Storm* (1933), with Yvette Guilbert, and there is also *Farewell!* (1931) with Simon Cerdan, and *In the Name of the Law* (1932) with Charles Vanel, which was one of the first French films to be shown at the Venice Film Festival. All these films, incidentally, were edited by Jacques Tourneur, Maurice's son, and now himself a prominent director.

Other items in this library include *The Conquest of the Air*, part 1, containing newsreel material from 1905 to 1914, and *Gloria* a heavy-going French drama (originally sound) featuring a very young Jean Gabin. Though not very strong on original silents, the list does contain one famous German silent drama: Joe May's *Heimkehr*. Patheoscope put it out as *The Prisoner's Song*; in Lizar's list, due to a typing error, it appears as *The Poisonous Song!*

I am depending more and more on contemporary 1920 publications, for in these the authors were rather closer to their subjects. Strangely, fan magazines have been extremely helpful. They were so much better balanced in those days, and gave not only biographical details on the stars, but valuable data about directors and cameramen, too.

But the question remains. Which books have helped you most? If you'll send me a list c/o ACW, it may be possible to publish a selection of titles.



## OLYMPIA ROUND-UP

*Concluding our three-part report on new products seen at the 1961 Photo-Cine Fair*

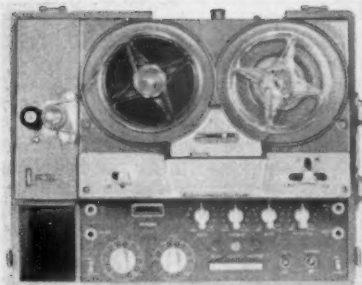


Fig. 1. Cinecorder and (top) one of its many accessories, the camera release coupler for simultaneous starting of tape and film.

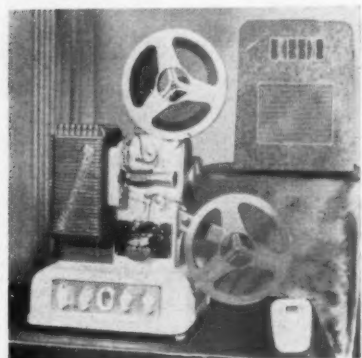


Fig. 2. Microsound projector for 8mm. striped film, an Italian machine with British-built circuitry.



Fig. 3. Ricoh Auto Zoom: electric drive, needle-matching exposure control, reflex-type finder and powered zooming from 10-30mm.

ALWAYS A BUSY STAND at Olympia was that of KGM ELECTRONICS in the gallery. Excellent sound coming from the company's Cinecorder made passers-by turn to look and many lingered, intrigued by the accurate lip-sync in the demonstration films and the interesting and expanding range of equipment on show (Fig. 1).

This included a variant of the basic Cinecorder with a loop synchroniser built into the panel that normally carries the counter capstan. Linked by a flexible shaft either to the projector inching knob or to a small sprocket wheel held on an arm in the film path, it enables almost any variable-speed projector of any gauge, to produce and show sound-synchronised films. The new model will be available in September and cost some £8-9 more than the present Cinecorder.

A cheering sight for those who have fixed-speed projectors was the prototype of a variable-speed Cinecorder. With this, sound can be brought into sync. with the picture by varying the tape speed manually; this is done by a knob over a range of from  $3\frac{1}{2}$  to  $4\frac{1}{2}$  inches per sec. This Cinecorder should be ready by the autumn and cost about £10 more than the basic model.

Among the accessories on this stand were sprocketed tape adapter units for the Bolex M8R synchroniser (£4 2s. 6d.), the Eumig Imperial, and the Noris Synchroner 8 (the Noris needs a small auxiliary deck with gearing, as the original capstan does not make one turn for an integral number of frames). There was also the new editing coupler. Using the separate sprocket wheel and arm from the new loop-synchroniser model, this is coupled to the Cinecorder capstan which operates the seconds counter. It will enable accurately timed shot lists to be made for editing and in addition help in cutting scenes to length and laying them in sync.

New, too, was a splicer for Cinetape A (perforated with 16 holes per  $3\frac{1}{2}$ in.) costing 17s. 6d. plus 5s. for perforated splic-

ing tape. A camera cable release coupler, useful when shooting in sync., starts the recorder when the camera is started and at the same time marks the beginning of the shot on the tape. (£1 9s.)

Though not exhibited, the forthcoming Eumig tape recorder was illustrated on the JOHNSONS of HENDON stand. Designed for sync. shooting with the Eumig C5 camera, this is a highly portable, transistorised instrument—weight under 2lb.—which is started and stopped by the camera release key. Tape drive is by an electronically governed motor, powered by six penlite cells, at  $3\frac{1}{2}$ in./sec. Interchangeable magazines carry enough tape for a nine-minute run in each direction—though the twin-track facility could hardly be used if one intended to edit the recording. There are inputs for microphone and a non-sync. source (e.g., record player) and provision for monitoring by headphones while the recording is being made.

From Germany, GNOME PHOTOGRAPHIC PRODUCTS are now importing two Adox black-and-white reversal films for 8mm., the 40 ASA U17 and 400 ASA U27. Both cost £1 1s. 5d., inclusive of processing, on 25ft. double-run spools. We learned on the stand that processing by the Adox laboratory in Cologne takes less than a week. Incidentally, for the U27 the lab. uses a special processing technique that accounts for some at least of the high speed—a technique which, it is claimed, gives U27 finer grain than other super-speed films.

On the CINE ACCESSORIES stand we were told that the new Microsound 8mm. sound projector, although imported from Italy, is being fitted with a British-made amplifier and Bradmatic magnetic heads (Fig. 2). Price is £149 10s.

The other new 8mm. sound projector at Olympia, the KODAK Sound 8 (briefly described in the issue of June 15) differs from the model made for the American market in having a new 12v., 100w. Philips silvered-envelope lamp (this, by the way, is said to give 75 per cent more light than the 8v., 50w. type). Other new Kodak products included the Zoom 8 Reflex camera (issue of June 15) and the twin light-bar for the new Brownie camera (June 22).

LUMAPLAK were showing the French SEM-Veronic electric eye camera, at under £30, and also a new lenticular screen which, they say, gives twice the brightness of a matt-white screen over the fairly wide viewing angle of  $30^\circ$  on either side of the projection axis. A  $40 \times 30$ in. model on a hand-operated

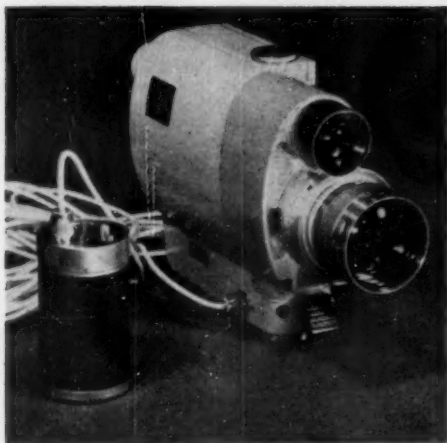


Fig. 4. On its way: the electrically driven Minolta Zoom 8. Cylinder containing four penlite cells is here shown removed for remote control; in its normal position below the camera it becomes a pistol grip.

roller with sprung side stretchers costs £3 19s. 6d., and larger sizes are available.

The variety of reflex zoom cameras, mainly from Japan, was mentioned in last week's report. Among newcomers were two models from Crown, a Fujica (not available this year), a Jelco, the Ricoh Auto Zoom (Fig. 3) the Volks Cine 8, the latest Zoomicon, the Mansfield Holiday, and the Keystone Power Zoom Reflex. There were photographs of a future electrically-driven Minolta (Fig. 4). Soon to go into production, this has its batteries in a detachable pistol grip, a split-image rangefinder, three run-

ning speeds, and photo-conductive exposure meter giving fully automatic control.

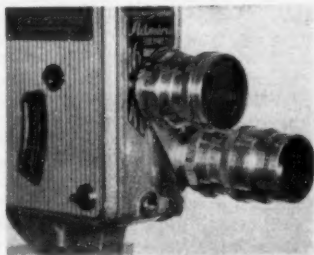
A new Camex Reflex shown by Aico has a 7.5-35mm. f/1.8 Angenieux zoom lens instead of the current 9-36mm. f/1.4.

Discussion with a Meopta representative from Czechoslovakia revealed that there is a new zoom/reflex Admira on its way. Expected to be available next year, it will have a French-made 10-25mm. lens, ground-glass focusing by light tapped off in front of the lens iris, electric drive from a nickel-cadmium cell and semi-automatic exposure control. This model will not have sprocket feed.

Coming also from Meopta are two new versions of the electrically driven 16A camera, one (Fig. 5) a twin turret and the other (later) a triple turret. These are sprocket-fed cameras and will have standard C mounts.

Two firms were exhibiting Japanese lenses in D mounts: BUSH & MEISSNER

Fig. 5. New twin-turret version of the Admira 16A Electric camera.

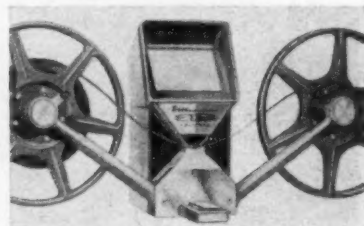


had a 6.5mm. f/1.4 and 38mm. f/1.9 at £12 18s. each, while MINSTER TRADING had a 6mm. f/1.9 focusing lens at £16 4s. 1d., a 7mm. f/2.5 fixed focus and a 38mm. f/1.9 focusing lens at £11 18s. 11d. each, and a 38mm. f/2.5 focusing at £9 12s. 11d.

ROSLEY PRODUCTS showed a 9-28mm. f/1.8 reflex zoom lens, the Zeica, in a D mount with built-in coupled meter for 10-100 ASA films (price around £49). Another of their exhibits was what is claimed to be the fastest zoom lens in the world, a Zunow 10-30mm. f/1.1 with ground-glass reflex focusing, but the company was not sure whether they would import it.

New 8mm. editors at Olympia included the Baia (CINE ACCESSORIES), which has the useful property that the picture remains sharp when stills are shown. Price, complete with ungeared (direct driven) 400ft. spool arms and tape splicer is £12 12s. J. J. SILBER showed the Halina viewer, made in Hong Kong and retailing in this country at £14 14s.

Fig. 6. Baia Reviewer, an 8mm. editor with dry splicer attached.



## BEST TRIPOD for 8mm?

AT MY LOCAL CINE SOCIETY recently, I was shot down by a dealer member for suggesting that for 8mm. users a sturdy centre-pillar tripod in the £10 range was probably a better buy than a £4 or £5 collapsible tripod of the telescopic leg variety. His point was that, at their fullest extension, centre-pillar tripods tend to whip; and, never having used an 8mm. camera, I honestly didn't know. But I certainly know which tripod I prefer for my still camera, and I can't think that the average run of 8mm. cameras would be much heavier than my Rollei.

In my experience, there are two essential requirements which are seldom met in amateur cine tripods. The first is that it should be possible to raise or lower

the tripod very quickly to within fine limits when lining up. Even professional cameramen are all too frequently reluctant to do this, but they have some excuse in the weight and value of the camera on top. Balancing a heavy and expensive camera on two legs of a tripod while adjusting the third leg can be a tricky operation, especially if the cameraman has to work quickly.

### Extra Height Helps

But with light cameras on light tripods it can be done with care and reasonable safety—the modern sliding-clamp legs on tripods are excellent, a far better proposition, in my opinion, than the pull-out-and-click type of telescopic leg. It is surprising what a difference in viewpoint even a few inches in height make. Certainly no professional portrait photographer would dream of using anything but a centre-pillar tripod for close-ups. He knows only too well how a sitter's

features can be completely altered by a slight raising or lowering of viewpoint.

The other requirement of a tripod, I submit, is that it should be so designed that it can be levelled up quickly, even on rough ground, and here the pull-out-and-click type of telescopic leg is a virtual failure. With the cheaper ones, you can't splay the legs beyond a certain limit, and you can shorten one leg only by the amount of a sectional push-in, which is usually far more than is needed. The sliding-clamp leg type of tripod is better, but even with these you can fiddle interminably before the camera is level.

The answer is the "saucer" head found, as far as I know, only on professional tripods. The cheapest light-weight one costs about £35, but if you are prepared to pay that money for a tripod, it is well worth investigating. But you are unlikely to find it at your dealer's.—KENNETH POPE.

A HIGHLIGHT of the recent Convention on Television and Film Techniques, jointly organised by the British Kinematograph Society and the Television Society, was the first demonstration in Britain of the thermoplastic recording technique. This new method of storing television images (of which a brief account was given in our June 1960 issue) was described by its inventor, Dr. William E. Glenn of the General Electric Research Laboratories in Schenectady. He made the prospects seem exciting. Not only is TPR a system with obvious professional applications; it may also be capable of development, one gathered, into a reasonably priced apparatus for recording, storing and replaying TV programmes at home.

Dr. Glenn's demonstration recordings were on a tape 16mm. wide, perforated like double-eight film and running at 5in./sec. The tape has a high-melting-point Cronar base, 0.004in. thick, covered with a thin transparent conducting layer. On top of this is the recording medium, a thermoplastic coating of comparatively low melting point. Equivalent to the emulsion on a photographic film or the oxide coating on a magnetic tape, this TPR coating has the extraordinarily high resolution of 200 lines/mm.—good enough in principle to store 24 volumes of the *Encyclopaedia Britannica* on a reel the size of a spool of thread (and, incidentally, do the job at the rate of one volume a minute). Even on the demonstration tape, the images occupied a track only 5mm. wide. On commercial TPR recorders a track of half that width, probably on  $\frac{1}{4}$ in. unperforated tape, is expected to be used.

The prototype recorder used to make the demonstration tape is shown in Figs. 1 and 2. During use, its interior is constantly evacuated by an oil diffusion pump because the electron gun operates only in a vacuum. From this gun comes a beam of electrons which, modulated

## Recording TV at Home?

*It's a possibility—if thermoplastic recorders, in their infancy now, can be compressed into boxes of manageable size and price*

by the TV signal, lays down a varying charge pattern on the surface of the thermoplastic layer. The beam scans in horizontal sweeps while, to provide vertical scanning, a capstan advances the tape at constant speed.

On leaving the electron gun, the tape passes over a heater (Fig. 3) where radio-frequency current, by induction, raises the temperature of the conductive layer sufficiently to melt the thermoplastic coating above. Between the charges laid down by the electron beam and the conductive layer there is an electrostatic attraction which, when the thermoplastic softens, causes the charged areas to migrate downwards, so forming small depressions on the surface. The result is a ripple pattern corresponding to the TV signals. An instant later, as the molten thermoplastic leaves the region of the heater, this is frozen into a permanent image—permanent, that is, unless it is erased by reheating to allow the tape to be used again.

To convert the ripples into a projected picture, an optical system based on schlieren principles is used (Fig. 4). A set of line light sources, produced by a



Fig. 1. General Electric thermoplastic recorder; major components are identified in Fig. 2.

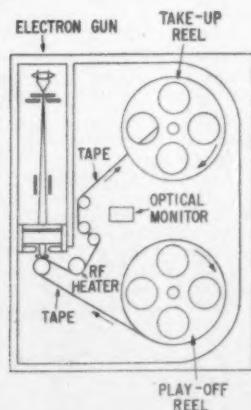


Fig. 2. TPR schematic.

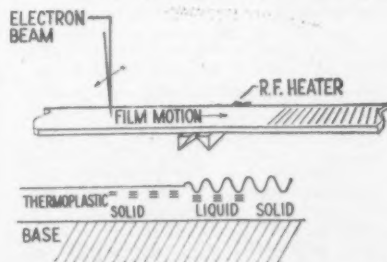


Fig. 3. TOP: tape is charged, heated, allowed to cool. BELOW: cross section of tape in region of heater shows how ripples are formed and set.

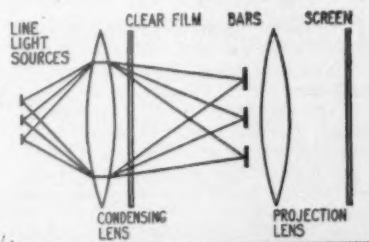


Fig. 4. TPR projection system. Only when the tape is without ripples (as here) do the bars prevent light from reaching the screen.

mask immediately in front of the projection lamp, is imaged through the tape, by a condensing lens, on to three opaque bars. When the tape is smooth, all the light is blocked by the bars. When it has been modulated, however, the corresponding ripples diffract or scatter the light; some now misses the bars and passes to the projection lens, and thence to the screen.

TPR is not an all-or-nothing process producing only blacks and whites. The brighter the TV picture, the greater will be the ripple depth at the corresponding point on the tape. This will cause greater scattering and allow more light to enter the slots between the bars and the screen. Recording and replaying in colour calls for only some slight modifications of the black-and-white technique.

In the projector used by Dr. Glenn at the Convention, the bars were in front of the projection lens and not behind as in Fig. 4. But this, he explained, was only because it made an existing machine (a standard 16mm. silent Revere) easier to adapt; the principle was the same. His schlieren system was remarkably simple,

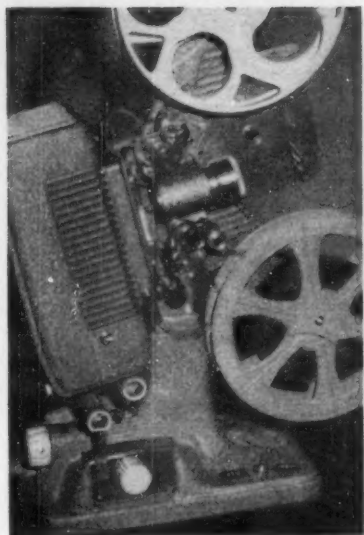


Fig. 5. Modified 16mm. projector—a Revere—used for the London demonstration. The front bars are on the plate below the feed spool, in line with the projection lens.

consisting of two pieces of tinplate cut with scissors: a mask carrying the three horizontal slots to form the lines of light fixed at the rear of the condenser lens mount, and a front triple-bar (twin-slot) mask mounted on a base plate attached to the upper spool arm (Fig. 5).

As the two fields which make up each television frame are recorded sequentially, the projected image consisted of two pictures one above the other. In a practical TPR projector, though not in a TV scanner, these would have to be superimposed in some way on the screen.

The pictures at the demonstration were a little on the small side, but the resolution of the TPR process is so high that greater magnification could clearly have

been used without apparent loss of sharpness. One adverse effect of further enlargement, however, would be to make scratches and dust more obtrusive. In its present state of development, TPR is rather sensitive to these; optically they behave like the image-forming ripples on the film.

There was a little vertical unsteadiness, but this seemed to be solely because the recording had been made with friction drive, without locking the pictures to the film perforations; such locking could be achieved quite easily, though there is of course no need for it if the picture is fed into a non-intermittent TV scanner in which, as in the recorder, the tape advances at a constant speed.

What are the chances of having TPR in the living room? Without exactly committing himself, Dr. Glenn did show an artist's impression of a small record/reproduce machine using twin-track recording on 1/4 in. tape. It looked very much like a domestic magnetic recorder and its price, one gathered, might well be of the same order. But this, if it ever materialises, is several years off.

Worth mentioning in the context of home entertainment is that it should be possible to make very cheap copies of TPR originals by stamping, in a process analogous to that used for gramophone records. For the networking of TV programmes this would obviously be a valuable development, but it might also lead to the library distribution of TPR recordings as a complement to films.

First, however, the emphasis will be on the military and commercial uses of TPR. It can concentrate 100 times as much information in a given space as magnetic recording—a storage density of 40 million "bits" (binary digits) per square inch has been achieved—and is therefore likely to find application in computers. Another possible use is in artificial satellites; telemetric data or pictures taken in orbit could be stored

on the tape and radioed to earth on command from a ground station, after which the tape could be erased and re-used.

A METHOD FOR giving quick access to telerecordings on conventional film, described at the Convention in a paper from Eastman Kodak, is the new Viscomatic process. Deriving its name from the fact that viscous solutions are used for processing—which is done at elevated temperatures—it can handle 16mm. positive or telerecording stock. The Viscomatic machine runs at 36-38ft. per minute and so can be coupled directly to the telerecording camera. Processing takes place immediately after exposure and the finished film is available a few moments later; the operating time in fact is under one minute from dry to dry.

The chemicals are supplied ready mixed in sealed plastic containers and the processing cycle starts with the application of a layer of developer, 0.008in. thick, to the film. After a developing time of 2½-7 sec. at 125°F., the developer is removed by a high-velocity water jet, and a viscous layer of fixer is then applied. After this has been removed there follows a 13-17 sec. wash at 130°F. (enough it is said, to reduce the residual fixer to commercial standards) and processing is completed by drying for 10 sec. at 115°F. The quality is the equal of that produced by conventional processing, it is claimed.

THE CONVENTION concluded with one of the first public demonstrations of a new Marconi colour television projector. High quality pictures were shown on a 12×9ft. screen, at a throw of 25ft., with ample brightness for viewing in a darkened room—5ft. lamberts on peak white. The projector uses three 5in. tubes with coloured phosphors—blue, green, and orange with red filter—and separate optical systems superimpose the images on the screen.

## Now They Can Stare

WHEN TV PERSONALITIES LOOK YOU STRAIGHT IN THE EYE IT DOESN'T FOLLOW THAT THEY'VE MASTERED THE SCRIPT. A NEW PROMPTING DEVICE MAY BE IN USE.

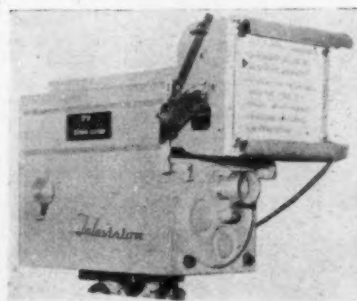
IT IS fairly common knowledge that those television artistes who nonchalantly rattle off long lists of facts and names at high speed often (though by no means always) use some form of prompting device. This is usually a large board mounted near or on the camera, containing a roll of paper which, as it unwinds, presents the details written by a jumbo-sized typewriter.

The one illustrated can be read from a distance of 25 feet, and the paper unrolled at any desired speed by pushing a button, which the artiste can hold in his hand if he wants to. At a rate of 120

words a minute (an average delivery speed), the device will run for 1½ hours, and it is absolutely silent. Up to ten Teleprompters, operating in exact synchronism, can be run off the same circuit.

But when—as is usually the case—it is mounted on the camera just above the lens, the artiste necessarily appears to be gazing not at the viewer but at a point above him. If he does look straight at you (i.e., into the lens), you can be pretty sure that an additional device, the Tellens, is being used. This is a double mirror reflector system for superimpos-

ing the lettering directly over the front of the lens. The camera lens is quite unaffected and sees the scene in the normal way. — FLYING SPOT.



## NEW GROUPS

WELCOME to yet another federation of clubs: the MIDLANDS AMATEUR CINE ASSOCIATION, consisting of Ericsson C.S., Nottingham C.S., Sutton-in-Ashfield C.S., West Bridgford A.C.S. and the 854 C.C. Any groups interested in joining can get details from Mrs. Kathleen E. Swayne, 180 Baker Street, Alvaston, Derby. Mrs. Swayne is secretary of the 854 C.C., which also welcomes enquiries for membership, but from individuals, of course. This club meets on the first Thursday of the month and is primarily interested in 8mm.

BRACKNELL C.S. has got off to a good start with a membership of some 25. Details from G. T. Jarman, The Bungalow, Wokingham Road, Bracknell, Berks. Odd that there should be no cine society in OXFORD (apart, that is, from the University group, membership of which is necessarily closed to the town). Peter C. Johnson, of 41 Mickley Way, Forest Hill, Oxon, hopes to supply the deficiency and would welcome enquiries from interested readers.

Undeterred by lack of response to an earlier attempt to get a film unit going, B. G. Pilcher, 14 Dukes Road, Gosport, Hants., is trying again. Interested readers in Gosport, Portsmouth, Southsea and Fareham are asked to contact him. All gauges will be catered for, and he has plans for an 8mm. documentary, *The Garden Isle*.

### Film Speed and Tape Sync. — continued from page 986

system, or had to resort to separate track laying. Actually, although there are only two tracks on the Nomad 8mm. tape, they are dimensioned in such a way that a third track could be inserted between. The Nomad uses a 0.2in. high play head gap, and all three tracks can thus be played simultaneously. So we are pretty well there already.

**Malthouse:** It would seem that, as far as the ordinary amateur is concerned, there is no point in trying to emulate the multiple film process as such with standard tape equipment, especially as the multi-track facility can be developed to replace it. In short, we feel that perforated 1/4in. tape should run at standard tape speeds and be provided with the appropriate number of perforations to correspond with the film at the standard "silent" film rate of 16 f.p.s. Magnetic film or tape with film type perforations should only be used at the same standard speed as the film.

Proposing standards is, of course, a far cry from producing them, though a well-founded proposal could be most valuable as a guide to manufacturers who produce the apparatus. The fact is that standards are set by the most successful apparatus. In this discussion we have reached the conclusion that a change of film speed to 16 2/3 f.p.s. is hardly justified so far as tape synchronising is concerned, but we notice the interesting similarity between Mr. Dixie's proposal about synchronising with the mains and British TV's use of 25 f.p.s. instead of 24.

Finally, I would like to thank you all for taking part in this discussion, and a special word of thanks to Mr. Dixie for bringing us this interesting and stimulating question.

The advice of the ACW Enquiry Bureau is available free to every reader with a technical problem. Queries are answered by post (we regret we cannot undertake to answer them by telephone) and a small but representative selection is reprinted weekly on this page. It will help the Bureau to give a speedy service if querists confine any one letter, whenever possible, to a single problem (or related parts of the same problem) and write on one side of the paper only. Letters should be accompanied by a stamped addressed envelope and the Query Coupon from the foot of this page. Address: ACW, 46 Chancery Lane, London, W.C.2.

## Your Problems Solved

### Not for Photofloods

*According to the instruction leaflet, Ferraniacolor is balanced both for sunlight and arc lights. Does this mean that it is balanced for photofloods as well?—V.K.P., London, W.10.*

No. The colour temperature of average daylight, 6500° K., is matched fairly closely by the 5,400-6,400° K. of a high-intensity carbon arc. But tungsten-filament lamps for colour photography (Class CP) reach only 3,200° and with them you must use either an artificial-light stock or daylight stock with a correction filter (which will, of course, reduce the effective speed).

### Too Much Light

*Most of my 16mm. projecting is done over very short throws and even a 500w. lamp gives more light than I really need. What is the lowest-powered lamp I can buy that will fit the existing socket of a B. & H-Gaumont 602?—M.B., Bridlington.*

The lampholder in your projector, as in other 16mm. B. & Howells, is the special BH46 type. Smallest lamp made with a BH46 cap is the 300w. A1/86, and it can be used as a direct replacement because the light centre length (centre of filament to locating flange) is the same, 59mm. Voltages available are 100, 110 or 115v. (Atlas and Philips), 110, 115, 230, 240 and 250v. (Mazda). Price £2 2s. 0d.

### Cameras that Breathe

*What does "breathing" mean as applied to a camera? Is it something to do with moisture condensing on the film, mentioned in your reply to A.D.M.D. on June 15?—P.K.E., Oldham.*

"Breathing" is a convenient bit of jargon for what can sometimes be a distressing effect: a picture that surges momentarily out of focus, seeming to move suddenly towards or away from the audience, on the screen. It is usually caused by failure of the pressure pad to hold the film flat in the camera and is often confined to the first few frames of a shot, when film that has developed a semi-permanent curve while

lying stationary at a bend in the threading path is drawn into the gate.

Cameras prone to this fault can sometimes be cured by increasing gate tension—which may also improve picture steadiness—but this may not be practicable unless, amongst other things, there is a fair reserve of power in the motor. The best way to live happily with a camera that persists in breathing is (assuming the effect to be confined to the beginnings of shots) to start shooting a moment earlier than the action requires and trim off the offending frames when editing—extravagant, maybe, but preferable to having a film which will annoy you more each time it is shown.

If an effect similar to breathing is seen on the screen just after a splice, don't blame the camera. The cause is probably a projector gate with too little tension, or with side guides so worn that the edge of the film is running in a groove (and focused in that position) until the splice comes along and throws it momentarily into a different plane, nearer to or further from the lens.

### Sprocket Feed a "Must"?

*How important is sprocket feed? I had been thinking of buying a Bolex B8L as my first camera but gather that it does not have this facility and that, without it, picture steadiness is unlikely to be good.—A.H., Bangor.*

If Camera A has sprocket feed and Camera B does not, and if A and B are otherwise identical, then A will—at least in theory—take steadier pictures. (This is because the sprocket acts as a buffer between spool tension and the film in the gate.)

However, if Camera B is in other respects a better camera than A, then its overall picture quality is likely to be better than A's, despite the absence of sprocket feed.

In other words, having sprocket feed is—in our opinion—too marginal an advantage to be a decisive factor when making a choice. We would advise you not to worry about its absence from the B8L but to buy this if its other features appeal to you. The gate design of the Bolex and other cameras in its class is so good that spool tension has little if any adverse effect upon picture steadiness.

### ACW QUERY COUPON

Effective for one week from date of this issue  
(three months for readers overseas)

## AMATEUR PRIZE WINNING FILMS AT SOUTHEND PIER

Widely diverse in subject matter as they are, the following amateur films all have something in common:

*A Lick and a Promise, Down to Earth, Passport to Paradise, Pin-up Girl, Our Skies are Wide, The Millstream, The Neglected Children, The Runaway Train, The Story of Elias Croom, The Super Salesman, Scottish Snowgrounds, Short Spell, Trial and Error and Watch the Birdie.*

These are some of the prizewinning films from the IAC, Scottish Amateur Film Festival and Ten Best competitions of earlier years which you may have missed at the time or would like to see again—an opportunity for which will be provided at Southend next month,

for they comprise the substance of the amateur film festival to be held on the pier there from Saturday, July 1 to Sunday, July 9. Selections of these and other amateur films will be presented in hour-long programmes at 2.30, 4.30, 6.30 and 8.30 p.m., admission free. Their common factor is, of course, their light-heartedness, an essential quality in films designed to entice the holiday-maker indoors.

Out of doors the whole of Southend and the Kursaal in particular offer an inducement to the movie-maker in addition to their familiar attractions: a competition for the best film about each. Entry forms (i.e. registration fee) are available from the Manager, Pier & Foreshore Dept., Pier Mill Building, Southend-on-Sea, Essex.

## NEWS FROM THE CLUBS

Holidays can work havoc with shooting schedules, but do many clubs close down for the summer these days? One of the few to do so is STOCKPORT A.C.S. They rounded off the Spring session with a presentation of the Ten Best (first time in Stockport; enthusiastic reception from packed house) and are to start up again in September, when they hope to start on a film which will reach a high enough standard for entry in the Ten Best. Doubtless most of the 45 members—and more would be welcome—will be busy with their own personal productions during the summer. (Peter Marsh, 5 Chippenham Avenue, Offerton Fold, Stockport).

Realism and the film (extracts from *Bicycle Thieves* and *A Streetcar Named Desire*—BFI study excerpts) was the subject of a recent talk by Bob Roberts to Kensington F.C., which meets on the first Monday of the month at 8 p.m. "Just walk in", they say, "and be among new friends right away". (O. F. Snelling, 10 Roebuck House, 47 Bassett Road, London, W.10).

Redditch C.C. are making a film for the local road safety committee, and have already planned their autumn season. Film shows will continue to be given free to charitable organisations. New members welcomed. (Colin Wheeler, 190 Mount Pleasant, Redditch, Worcs.).

Pioneer Productions are essaying 16mm. lip sync. in a big way: Bolex Reflex in professional-type blimp, locked with sprocketed tape recorder to mains frequency, and on location run from a 12v. tank battery via a dc/ac converter; and they have converted two s.o.f. projectors to stripe—response better than that from commercially made machines, they claim. They need an assistant director and several more technicians. Actors are drawn from local dramatic groups. (Peter Davis, 10 Larch Road, Balham, London, S.W.12.)

Matthew Skipp provided a surprise for Epsom C.S. and Hanstead F.S. when, at the conclusion of a talk, he showed his 8mm. film of the balcony scene from *Romeo and Juliet*, lip sync., sprocketed tape. This enterprising experiment, most enthusiastically received, shared the screen with films by both clubs. (Epsom C.S., F. P. Fowler, 11 Charnister Avenue, Merton Park, London, S.W.19.)

Winning 4-minute film in Stevenage C.C. competition was *And One Over*, by John Fahey. Its only real fault was the titling, said the judge, James Wood of Potters Bar C.S., whose Gold Star film, *Upstream*, and the latest Potters Bar club film, rounded off the evening. (E. Smith, 32 Cannix Close, Stevenage, Herts).

## UNICA Uses Bad Language—

*continued from page 988*

festos can be understood; none of its delightful obscurities is impenetrable. The imperfections of the English translation of the UNICA statutes are a very different matter. Here, if a translation is to be offered at all, one expects precision, for much can depend on a single phrase.

The BACCC has learned through long experience to find its way about them and relies largely on the French original (which itself is here and there less precise than could be wished), but what of, say, the Commonwealth country which contemplates taking out membership and lacks the background which the BACCC has acquired through years of wrestling with directives and attendance at the Congresses? It might fare no better than the amateur film section of the Festival of Vancouver, whose request for UNICA's patronage "cannot be admitted under exam. because it was not presented in the necessary form, and the Treasury did not receive the prescribed repayment of expenses."

The newcomer will learn that, "free and uninteresting, UNICA wants to encourage with any means the international co-operation and understanding in the reign of arts, education, science and culture. He will be heartened by Article 2: "Art. 2: LASTING. There is practically no end to UNICA's lasting." He will be relieved to learn that he will have no difficulty in contacting the secretariat: "The general secretary lives at the address of the general secretary."

But when he gets down to business he may be a little disconcerted to find that his application "must be accompanied by complete statutes certifying and confronting, and must give the indication of the social housing, together with the names and addresses of the driving people."

If he falls into arrears in his subscription (perhaps through difficulty in working out how many lire go to a franc), he will find that he "has no right to vocation. He will be considered as much as an interfered during the whole general

assembly," and he would therefore have to accept that "dimissions and exclusion signify the lately loss of all duties on the social activities of UNICA."

But assuming he understands enough to make sure he gets full vocation rights, he will be in a position to appreciate that "the social propriety answer only for the engagement agreed on the UNICA's behalf." Secure in this knowledge he will be able to submit films for the competition, provided he conforms to the letter of the law of the proposals made by a Commission early this year ("Unanimity was joined on the ground that Rule and Conditions must be applied on letters"): "As an example, the films that have not been entered or have not entered under established rules, are not going to be admitted in the competition, with no exceptions."

The BACCC has fallen foul of this one. UNICA demands that all films submitted should have retained their "maidenhood" i.e., as another translation has it, they should be virgin, i.e., they should not have been shown elsewhere, either in screenings of films entered for international competitions, or on television. This restricts the field considerably and, indeed, virtually excludes this country, for our major competitions, the I.A.C., the Scottish Amateur Film Festival, the Top Eight and the Ten Best, must all be considered international, for each attracts entries from overseas and each stages public presentations. And it is principally from these competitions that the British entry for UNICA is selected. Further, one of the 1960 Ten Best which ACW had intended submitting to the BACCC selection panel has been shown on BBC-TV, and two others on ITV.

So Great Britain will not be sending any films to UNICA this year, but will be taking part in the congress, at which it will put its point of view, with—one hopes—more success than the UNICA press bureau. A decision has yet to be reached, however, as to whether it would be tactful to ask just why—as the Commission announces—members "shall be posted also on the problems on conveniences."

# AMATEUR CINE WORLD

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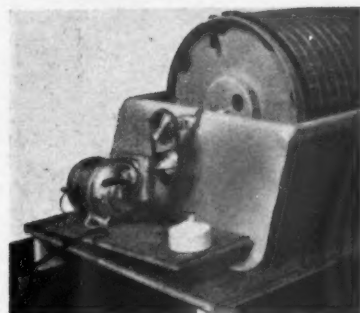
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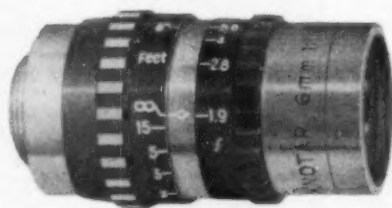
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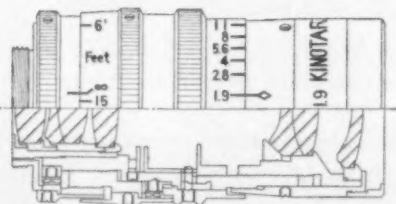
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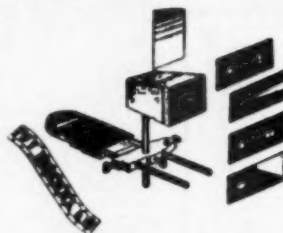


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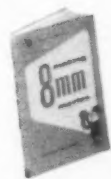
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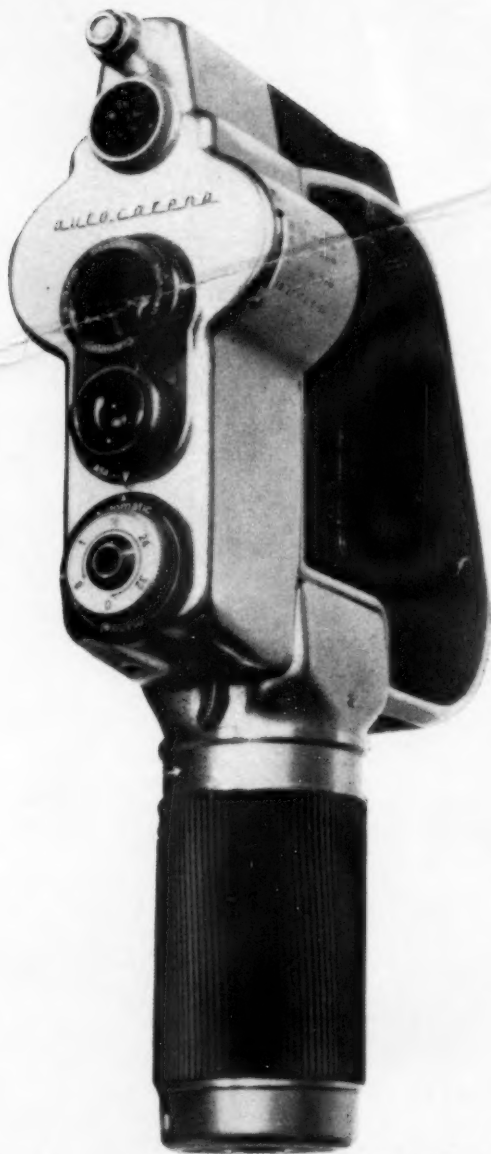
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